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CATALOGUE

OF

THE HIGHLY IMPORTANT COLLECTION OF

PICTURES BY OLD MASTERS

OF

HENRY DOETSCH, ESQ.

Deceased,

LATE OF 7 NEW BURLINGTON STREET:

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 22, 1895,

MONDAY, JUNE 24,

And TUESDAY, JUNE 25,

AT ONE O'CLOCK PRECISELY.

May be viewed Two Days preceding, and Catalogues, containing EIGHTY ILLUSTRATIONS, price ONE GUINEA, had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

——o——

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and resold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

PREFACE.

—o—

The Doetsch Collection is the creation of the last twenty years. In this comparatively short time, the energy of its deceased owner succeeded in collecting and exhibiting in his house in London a rich collection of pictures, for the most part of great interest and importance. He aimed especially at the acquisition of works belonging to the best period of the various Schools of Italy and the Netherlands, without, however, neglecting the German and Spanish Schools. Most richly represented are the Schools of Florence and Venice. They form the bulk of the Italian collection, the variety of which affords an admirable picture of the different directions in which Italian art accomplished its development.

It would be difficult to name a second collection of Italian pictures of any extent, in which, compared to portraits of historical interest, the Madonnas and Saints fall so markedly into the background as is the case here. Those princes, of world-wide celebrity on account of the splendour of their courts and their relations to the first painters of the Renascence, whose names are familiar to every one, meet us here in numerous portraits, as to which it can be asserted on good grounds that they were executed under their orders by the painters in their service. The collection is peculiarly rich in portraits of the Medici family and of the Royal House of Spain; and among the likenesses of princes, we may call special attention to the portrait of King Henry VII., as unique and remarkable from more than one point of view.

No trouble has been spared that, by comparison and in other ways, might contribute to the highest possible degree of certainty in the descriptions and attributions.

Among the pictures of the German and Flemish Schools there are some that, apart from their value as works of art, have a special archæological and historical interest; and in all such cases explanatory notes have been added to the descriptions in the catalogue.

It is hardly necessary to point out that the Dutch School is also brilliantly represented by a large number of capital works—chiefly of small size—by the most famous masters, among whom Franz Hals and his School may be mentioned in the first place; while at the same time there are specimens of masters scarcely to be met with elsewhere, even in the choicest and most famous collections of Dutch art.

It could not fail to happen that, in his extraordinary zeal as a collector, and dominated as he was by the determination to see himself surrounded by works of the greatest masters, the founder and owner of this gallery occasionally procured pictures, the attributions of which failed to satisfy the demands of a scrupulous and ruthless scientific criticism. Influenced, therefore, by these considerations, the executors of the late Mr. Doetsch have seen fit to entrust me with the task of submitting every single picture in the collection to a process of critical investigation, and at the same time, with regard to the attributions, they have given me full power to alter them in all cases in which a more accurate determination might seem necessary. However, there is no need to lay stress upon the assurance that in the great majority of cases these altered titles in no way depreciate the value of the Collection as such, least of all in the eyes of connoisseurs, or of those collectors whose great object it is to possess pictures which owe their names to something more consistent than chance and more solid than fancy.

From the fact that the Collection was always accessible to lovers of art and to art critics, it follows that not a few of its rare and important works have long since met with their just appreciation in critical and historical publications, such, for instance, as

B. Berenson's 'Venetian Painters,' the official catalogue of the Rijks Museum at Amsterdam, Ch. Yriarte's 'Autour des Borgia,' Dr. Bode's articles in the *Jahrbuch der Kgl. Preussischen Kunstsammlungen*, and others.

Of a number of pictures it can be proved that they come from the best and most renowned collections, like the Orléans Gallery and the Collection of Charles I. For, with regard to the acquisition of pictures, not only was it of importance to Mr. Doetsch that they should fully make good their claims in the matter of preservation and authenticity, but he also laid special stress upon the securities involved in their *provenance* and pedigree. He acquired pictures from the Collections of the Marquis of Exeter, the Marquess of Donegal, the Marquis of Hastings, and the Duke of Roxburghe; from the Markham Collection, from the Pinacoteca Lochis, and through the intermediation of Dr. G. Frizzoni in Milan. In fact there is no doubt that the majority of the pictures forming the Doetsch Collection passed from English country seats directly into the owner's hands, and to this circumstance we are also partly indebted for the fact that many of the pictures are still provided with costly frames, such as only the craft of former centuries could design and execute.

J. P. RICHTER, Ph. Dr.

N.B.—Pictures marked ✠ *have been photographed separately, mostly on a large scale. The negative plates may be acquired by buyers of the corresponding pictures through* Messrs. Christie, Manson & Woods.

CATALOGUE.

First Day's Sale.

On SATURDAY, JUNE 22, 1895,

AT ONE O'CLOCK PRECISELY.

PICTURES BY ITALIAN MASTERS.

SCHOOL OF FERRARA.

LORENZO COSTA (1460–1535).

1 Pilate, in consultation with the Jewish High Priests, surrounded by Roman soldiers

A composition of fifteen figures. This is perhaps a unique representation of the subject in Italian art.

Panel—17 *in.* by 20 *in.*

3.136

MAZZOLINO, of Ferrara (1431–1530).

2 Virgin and Child, with a landscape in the background. Type and attitude of the Virgin show the influence of Garofalo

Panel—13¼ *in.* by 11 *in.*

An early work of the Master

5.5

GAROFALO (1481–1559).

3 The Virgin and Child, with St. Elizabeth and St. John, in a landscape

Panel—12¾ *in.* by 12¼ *in.*

From the Collection of the Duke of Roxburghe

GAROFALO (1481–1559).

4 Virgin and Child, with St. Elizabeth and St. John, and a lamb; in the background a high wall and a landscape view

Panel (*oval top*)—15½ *in.* by 11 *in.*

DOSSO DOSSI (ascribed to).

5 Portrait of an Italian Nobleman. A half-length figure, turned to the right and leaning against a table

Canvas—40¾ *in.* by 31 *in.*

BATTISTA DOSSO, ascribed to (about 1520).

6 Portrait of a General, in armour. A half-length figure, turned to the left, his right hand resting on the helmet

Canvas—46½ *in.* by 38 *in.*

IPPOLITO SCARSELLA (1551–1621).

7 Portrait of a Prince. A three-quarter length figure, life size, in rich armour, his helmet on a table and the left hand resting on it, the right hand at his side

This seems to be a portrait of Hercules II., Duke of Ferrara (1534–1558), the son of Alphonso I.

The picture has also been ascribed to Paolo Veronese.

Canvas—49½ *in.* by 36¼ *in.* ✠

See Illustration

SCHOOL OF PARMA.

FILIPPO MAZZUOLA (about 1500).

8 Virgin and Child. The Virgin, a half-length figure, is standing behind a parapet

This artist's works are extremely scarce. He was the founder of the School of Parma, and the father of Francesco "Il Parmegiano," whose scheme of colouring is foreshadowed in the present picture, the composition of which renders it probable that he studied art in Venice.

Panel (oval top)—25½ *in.* by 14½ *in.* ✠

From the Marquess of Donegal's Collection

See Illustration

CORREGGIO (after).

9 A Girl with a Swan

This is an early, and perhaps contemporary, copy of part of the picture representing Leda with the Swan, now in the Berlin Gallery.

Canvas—19¾ *in.* by 12½ *in.*

CORREGGIO (after) (1490–1534).

10 The Virgin and Child, seated on the ground asleep; above, angel boys in clouds; known as "la Zingarella," of which composition several replicas are in existence

Panel—20 *in.* by 15¾ *in.* ✠

From the Collection of the Duke of Roxburghe

CORREGGIO (after).

11 The Holy Family, known as "La Vierge au Panier"

Panel—15 *in.* by 11½ *in.* ✠

A contemporary replica

From the Collection of the Earl of Craven

PARMIGIANO (1503–1540).

12 Portrait of a Young Lady. A bust, probably an early work of the Master

Panel—10¾ *in.* by 8½ *in.*

PARMIGIANO (1503–1540).

13 Portrait of a Cardinal, with his secretary. A group of two figures, three-quarter length and about life size. The Cardinal is seated in an arm-chair; his secretary is standing behind the table on the right; his left hand is resting on a book

Canvas—4 *ft.* 11 *in.* by 3 *ft.* 9½ *in.* ✠

From the Collection of the Earl of Chichester

See Illustration

PARMIGIANO (1503–1540).

14 Portrait of Malatesta Baglione. A similar picture is in the Imperial Museum at Vienna. There the head is covered by a cap instead of the crown, and the accessories on the right, the table with the sceptre, the inkstand, the paper, and the harp in the background are missing. In the present picture the composition also appears to be an improvement on the former. A three-quarter length figure, life size

Panel—50 *in.* by 38½ *in.* ✠

From the Visconti Litta Collection, Milan

Exhibited in 1894 *at the New Gallery* (*Italian Exhibition, No.* 204)

GIROLAMO BEDOLO (Died about 1570).

15 Virgin and Child, with the Infant St. John

The artist is best known by his fresco paintings at Fontainebleau. Colouring and drawing betray the influence of Parmigianino, whom he is known to have followed. The landscape background is entirely in the manner of the latter artist.

Girolamo Bedolo, called Mazzuoli, was a cousin of Parmigianino.

Panel—27¼ *in.* by 19½ *in.* ✠

From the Collection of the Duque de Frias, Madrid

BARTOLOMEO SCHIDONE (1560–1616).

16 A Pietà. The figure of Christ is surrounded by the Virgin and three angels, two of whom are holding torches

This in an early work and very Corregiesk in style

Panel—30 *in.* by 25½ *in.* ✠

From the Collection of the Marquess of Hastings

SCHOOL OF BOLOGNA.

GIACOMO FRANCIA (1484–1557).

17 Virgin and Child, between St. Laurence and a pope

Panel—31 *in.* by 24 *in.*

Painted under the influence of the School of Ferrara

GIACOMO FRANCIA (1484–1557).

18 Virgin and Child. On the right is the Infant Christ, lying on the ground in front of a hedge of roses; the Virgin, who is standing on the left, is about to kneel down

Similar pictures are in the Galleries of Munich and Verona. In these pictures the figures are nearly life size. The one at Munich, which is by Francesco Francia, is signed "Francia Aurifex."

Panel—14 *in.* by 11 *in.*

GIULIO FRANCIA (1487–1540).

19 Virgin and Child, and St. Catherine. The child is standing on a parapet, behind which the two other figures appear as busts

Panel—15 *in.* by 12½ *in.*

By the hand of Giulio, the younger son and pupil of Francesco Francia

ANIBALE CARRACCI (1560–1609).

20 Portrait of a Gentleman. A bust, turned to the left, with full beard, wearing a black coat

Canvas—22¼ *in.* by 18¼ *in.*

DOMENICHINO (1581–1641).

21 Head of St. Cecilia. A bust, with the face turned upwards; on the left is the organ, the emblem of the saint

Raphael has painted the same head in a well-known altar piece, now at Bologna.

Panel—13¼ *in.* by 10¼ *in.*

DOMENICHINO (1581–1641).

22 Mary Magdalen. A bust, with the face turned up

Canvas—16½ *in.* by 12½ *in.*

GUIDO RENI (1575–1642).

23 Mary Magdalen, and two angel boys. The saint, a three-quarter length figure, life size, is leaning against a rock and looking up

Canvas—60½ *in.* by 49½ *in.* ✠

Engraving after the picture, published by Audran in Paris

From the Collection of the Marquess of Hastings

See Illustration

GUIDO RENI.

24 Bacchus and Ariadne. A group of two whole-length figures

See Malvasia, Felsina Pittrice, Vita di Guido Reni:

"Dipinse nella Vigna Peretti una Arianne sopra uno scoglio e un Baccho che seco discorre."

Canvas—38½ *in.* by 32 *in.*

GUIDO RENI.

25 David with the Head of Goliath. A three-quarter length figure, with a landscape in the background

Canvas—30¼ *in.* by 25¼ *in.*

From the Collection of the Marquess of Hastings

GIULIO CESARE PROCACCINO (1560–1625).

26 Virgin and Child. The Virgin, a half-length figure, seated and turned to the left, recalls similar figures by Solario. She holds the Infant Christ in her lap

Panel—15 *in.* by 11½ *in.*

The back of the panel is covered by an Italian coat-of-arms, above which is the Imperial eagle

GIULIO CESARE PROCACCINO.

27 Angels Playing Music. They are seated on clouds, in a circle, round the gilt centre; two groups at the sides; blue sky with golden stars in the background. The panel was originally used as the cover of a virginal

Panel—14½ *in.* by 57½ *in.*

Bought through Dr. G. Frizzoni, Milan

9.9

BOLOGNESE SCHOOL.

28 Punishment of Pan. Pan is lying along the foreground, whilst he is attacked by two cupids; on the left are two girls

Canvas—14 *in.* by 19 *in.*

Companion picture to No. 29

BOLOGNESE SCHOOL.

29 Pan, Cupids and Bacchantes. Pan, holding his syrinx, is reclining in the foreground; Cupid approaches him; on the right are three Bacchantes

4.14.6

Canvas—15 *in.* by 19½ *in.*

Companion picture to No. 28

SCHOOL OF VENICE.

12.12

V. CARPACCIO (1470–1519).

30 Virgin and Child

The motive of the Virgin adoring the sleeping Child, who is resting on a parapet, is often met with in pictures by great masters of the early Venetian School. It first occurs in pictures by Bartolomeo and Alvise Vivarini, by Giovanni Bellini, and by Crivelli. We find the same here repeated.

Signed vitore scarpaccia

It is to be noted that Vasari spells the artist's name as it is inscribed on the picture.

Panel—23 *in.* by 17½ *in.* ✠

MARCO BASAITI (about 1510).

2 ✓

31 Virgin and Child Enthroned. A landscape in the background

Panel—16 *in.* by 11¾ *in.*

JACOPO DE' BARBARJ (about 1450–1515).

32 Virgin and Child

The composition corresponds with Dürer's engraving, known as "La Vierge au singe" (B. vii. 60, 42), and the painting successfully imitates the effect of the engraving, the paper being rendered as being sealed on a board, on which there is, besides, a facsimile imitation of a leaf of a German almanac and a fly.

Panel—14¾ *in.* by 11⅝ *in.* ✠

Formerly in the Collection of the Marquess of Donegal

BARTOLOMEO VENETO.

33 Portrait of a Lady, as St. Cecilia. She is standing behind a parapet on which is a music book, and is playing a lute

Canvas—26½ *in.* by 20½ *in.*

Painted between 1505 *and* 1530

A similar picture is in the Gallery of the Ambrosian Library at Milan

BARTOLOMEO VENETO.

34 Portrait of a Young Man. A bust, turned to the left; before it a parapet with a cardellino on it

Dr. G. Frizzoni and Mr. Berenson have ascribed this very luminous picture to Jacopo de' Barbarj. The style of painting certainly recalls in some degree the beautiful portrait by him in the Imperial Museum at Vienna.

Panel—18⅝ *in.* by 14⅛ *in.* ✠

Early 16*th century*

From the Collection of Earl Cowley

Mentioned by B. Berenson, 'The Venetian Painters,' p. 80

See Illustration

PALMA VECCHIO (1480–1528).

35 Portrait of a Venetian Gentleman. A bust, turned to the right

Painted in the artist's latest style—he died in 1528—and recalling the heads of donors in some of his "sacre conversazioni."

Several of Palma Vecchio's pictures have been finished after his death by Cariani. The peculiar brown tone of colouring in the flesh tints of this picture makes it probable that it belongs to the same class.

Canvas—24½ *in.* by 22 *in.*

From the Collection of Lord Donegal

LORENZO LOTTO (1480–1554).

36 Portrait of a Man. A bust, with short grey beard, wearing a black cap and coat; in his left hand an open book of music, on the cover of which is written *Altus*

Canvas—18⅜ *in.* by 17¼ *in.*

From the Collection of Lord Donegal

See Illustration

LORENZO LOTTO (1480–1554).

37 The Virgin with Saints: an altar piece. Under an arched trellis supporting a rose tree, the branches of which cross behind the green-draped throne, sits the Virgin, with the Child standing on her left knee offering a rose to St Catherine; to the left kneels St. Magdalen, holding a rose in one hand, and in the other her ointment box; behind are St. Jerome and St. John the Baptist

See B. Berenson, '*Lorenzo Lotto,*' 1895, *pp.* 161, 162

He assigns the picture to Lotto's "transition period," and supposes it to have been painted about the year 1516 (*see* p. 159).

Panel—59¾ *in.* by 46¾ *in.*

From the Markham Collection

See Illustration

Now in Fitzwilliam Coll
AG III.

copies

GIOVANNI DA CALCAR (1499–1546).

38 Portrait of a Lady. A half-length figure in a white dress, standing at the side of a table, her left hand resting on a spaniel; in the background an open door

Giovanni da Calcar, who was a pupil of Titian, chiefly worked at Venice and Naples. Most of his works have been ascribed to other artists. This picture was formerly ascribed to Paris Bordone, but is more probably by Calcar. The landscape in the background is quite in the manner of Titian.

Panel—38½ *in.* by 28 *in.*

From the Collection of Lord Donegal

PARIS BORDONE (1500–1570).

39 Portrait of an Italian Nobleman. A half-length figure, standing and turned to the left, in rich costume

Inscribed on the left, ANNO·AETATIS·XXVII·MDLVIII

Canvas—49½ *in.* by 38 *in.*

Mentioned by Mr. B. Berenson in his 'Venetian Painters,' p. 84. *He ascribes it to Jacopo Bassano*

JAC. TINTORETTO (1513–1594).

40 Portrait of Camiletta dell' Orto. A half-length figure in a white robe, seated in an arm-chair; in the background on the right the view of a landscape

Vide 'Le Maraviglie dell' Arte,' by Ridolfi, Vol. II. p. 238:

"Don Lelio Orsino ne riportò a Roma quello di Camilleta dell' Orto, dama veneta, tocco con maestrevole sprezzatura che già se vide nella raccolta delle pitture dell' Aliense chiaro pittore."

Canvas—48 *in.* by 35 *in.* ✠

JAC. TINTORETTO (1513–1594).

41 Portrait of Marino Grimani. A three-quarter length figure, standing and turned to the left; in his official robes as Procuratore di San Marco

In 1588 he was entrusted with the government of the province of Padua; created Procuratore di San Marco de Citra on April 1, 1588, and in 1595 became Doge of Venice; he died on December 26, 1605. His sepulchral monument is in the church of San Giuseppe, Venice.

Canvas—48 *in.* by 35 *in.*

TINTORETTO.

42 Portrait of an Admiral of the Venetian Fleet. A three-quarter length figure, standing to the right, in his official robe

Canvas—45 *in.* by 38 *in.*

JAC. TINTORETTO (1513–1594).

43 Portrait of Agostino Barbarigo. A half-length figure, in armour, standing and turned to the right; in his left hand he holds an arrow

Agostino Barbarigo was Proueditor Generale, and died in the battle at Curzolari (Lepanto), October 7, 1571

Vide '*Venetia*' *delle Vite de Principi, Lib. XIII. p.* 611

Canvas—40¼ *in.* by 40¼ *in.*

See Illustration

JAC. TINTORETTO (1513–1594).

44 Portrait of Marc Antonio Lando. A half-length figure, clad in armour and turned to the right; on the right is an open window with a view of the sea battle of Curzolari (Lepanto)

Inscribed on the right:

MARCUS
ANTONIUS
LANDO

Marc Antonio Lando commanded a Venetian warship in the battle of Curzolari against the Turks in 1571; he was killed there by the enemy.

See '*Venetia*,' *by Sansovino, Delle Vite de Principi, Lib. XIII. p.* 611

Canvas—41 *in.* by 34⅞ *in.*

JAC. TINTORETTO (1513–1594).

45 The Virgin and Child in Clouds. Beneath the feet of the Virgin is the moon (Rev. xii. 1); an open book is in her lap; the Infant Christ is standing at her side 4.14.6

Canvas—52½ *in.* by 33 *in.*

BONIFAZIO (about 1540).

46 The Virgin and Child, with St. Joseph and St. John the Baptist; a landscape in the background 5.15.6

The figure of St. Joseph appears to be a portrait of the donor. In the manner of Bonifazio Veneziano; very rich in colouring.

Panel—22¾ *in.* by 28¾ *in.*

From the Collection of the Earl of Chichester

POLIDORO LANZANI (about 1550).

47 The Holy Family. The Infant Christ is seated on a cradle near the Virgin and St. Joseph; the Infant St. John, with a lamb, is in the background 10.10

Panel—25 *in.* by 33 *in.*

LICINIO DA PORDENONE (1524–1542).

48 Portrait of a Venetian Nobleman. A bust, turned to the left; he wears a black coat; the right hand is resting on a book which is on a parapet; in the background is a view of the Doge's Palace 12.12

Canvas—30 *in.* by 25 *in.* ✠

Painted under the influence of Palma Vecchio and Giorgione

PALMA IL GIOVINE (1544–1628).

49 Two Nymphs. A group of two three-quarter length figures carrying flowers

Canvas—50 *in.* by 41½ *in.*

ANDREA SCHIAVONE (about 1550).

50 Nymph and Satyr: a group of two half-length figures. The nymph, who is standing in front, is holding the satyr's ear, while he has his left arm round her waist

Canvas—36 *in.* by 29 *in.*

From the Collection of the Earl of Chichester

PIETRO BELLOTTI (1625–1700).

51 A Boy Singing. A bust, turned to the left; in his left hand is a sheet of paper from which he appears to be singing

Panel—22½ *in.* by 16¾ *in.*

FRANCESCO GUARDI (1712–1793).

52 View in Venice. On the right a church; figures in the foreground

Panel—10 *in.* by 7¾ *in.*

Companion picture to No. 53

Mentioned by B. Berenson, 'The Venetian Painters,' p. 101

FRANCESCO GUARDI (1712–1793).

53 Ruins near the Sea Shore, with figures of fishermen

Panel—9¾ *in.* by 8 *in.*

Companion picture to No. 52

Mentioned by B. Berenson, 'The Venetian Painters,' p. 101

TITIAN (1477–1576).

54 Portrait of a Venetian Lady: a three-quarter length figure, life size. She is seated in an arm-chair and turned to the left, and is clad in a red velvet dress; the luminous painting of the face suggests the great artist's own brush, the rest seems to have been done by pupils

178-10

Canvas—38¾ *in.* by 30¼ *in.* ✠

Formerly in the Collection of King Charles I.

See catalogue of his Collection by Vertue, p. 127:

"No. 10. Done by Titian. The picture of the Marchioness of Mantua in an old-fashioned red velvet apparel, with her right hand, done to the knees, figure so big as the life, in a wooden gilded frame."

TITIAN (1477–1576).

55 A Venus. A half-length figure, seated, holding up a garment with both hands

In Vertue's Catalogue of the Collection of Pictures of King Charles I., p. 96, No. 4, the picture is described as "A sitting naked woman with both her hands putting on her smock, which the King changed with the Duchess of Buckingham for one of His Majestie's Mantua pieces: in a wooden black gilded frame, half a figure, as big as life. Length, feet 3 inches 2; breadth, feet 2 inches 5."

9.9

Canvas—38 *in.* by 30 *in.* ✠

Formerly in the Collection of King Charles I.

Bought from the Marquess of Donegal

An inferior copy of the picture is at Hampton Court, No. 522

TITIAN (1477–1576).

56 Portrait of a Man. Three-quarter length figure, life size, leaning against a table on which there is a terrestrial globe

Signed on the left; TITIANVS

and inscribed: ANNO·ÆTATIS
SVÆ
XXIV.

The picture, which unfortunately has suffered by restoration, is thus described in the Catalogue of King Charles Ist's Collection: "No. 5, by Titian. A man's picture, with a globe standing by him upon a table, with his right elbow lying upon part of a table, in a black habit, painted upon cloth, which the king bought of Mr. Peter Oliver. Half a figure so big as the life, in a carved gilted frame." (*See* Vertue, p. 100).

Canvas—42 *in.* by 36 *in.*

Formerly in the Collection of King Charles I.

SCHOOL OF TITIAN.

57 The Marriage of St. Catherine

Several replicas of this composition are extant; the whereabouts of the original are not known. The colouring is very luminous.

Panel—28¾ *in.* by 23¾ *in.*

SCHOOL OF TITIAN.

58 The Virgin and Child, with two ecclesiastics kneeling on the left: extensive landscape

The figures of the Virgin and Child are similar to the picture by Titian, No. 635, in the National Gallery; both are probably of about the same time. The landscapes differ entirely.

Canvas—48½ *in.* by 35 *in.*

From the Collection of Earl Cowley

TITIAN (after.)

59 The Tribute Money. Bust of Christ, with a Pharisee

This is an early replica of the picture now in the Dresden Gallery

Canvas—28¾ *in.* by 24 *in.*

SCHOOL OF BRESCIA AND BERGAMO.

GIOVANNI CARIANI (1480–1541).

60 The Adoration of the Shepherds. In the foreground the Virgin is kneeling before the Infant Christ; at her side are St. Joseph and four shepherds, some of whom appear to be portraits of donors. These figures are nearly life size. Above are four angel boys; in the background appear the shepherds in the fields; and on the right is the procession of the Magi.

The influence of Cariani's master, Palma Vecchio, is especially noticeable in the type of the Virgin

Canvas—66 *in.* by 69 *in.* ✠

Formerly in the Gallery Lochis at Bergamo

Mentioned by B. Berenson in 'The Venetian Painters,' p. 94

See Illustration

105

CARIANI (1480–1541).

61 Portrait of a Lady as St. Catherine. A bust, with fair hair; the left hand, wearing a glove, is resting on a wheel, the emblem of the martyrdom of St. Catherine

Canvas—19¼ *in.* by 16¼ *in.*

From the Collection of Lord Donegal

1318

SAVOLDO (1480–1548).

62 Portrait of a Nobleman. In this bust the artist appears as a follower of Moretto of Brescia

Canvas—19¾ *in.* by 16½ *in.* ✠

See Illustration

126

G. B. MORONI (1510–1578).

63 Portraits of Count Alborghetti of Bergamo and his Son. On the table is a letter with the address:

Al molto magᶜ Sᵍ . . . Bergamo

Canvas—38½ *in.* by 32¾ *in.*

Bought from the Alborghetti family in Bergamo

G. B. MORONI (1510–1578).

64 Portrait of a Gentleman. A half-length figure, in a dark coat, leaning against a table

Canvas—34½ *in.* by 27½ *in.*

From the Sanderstead Court Collection

G. B. MORONI (ascribed to).

65 Portrait of the Canon Ludovico di Terzi, of Bergamo, Apostolic Protonotary. A bust, turned to the right

Canvas—20 *in.* by 16 *in.*

SCHOOL OF TREVISO AND BASSANO.

VINCENZO DA TREVISO (about 1500).

66 The Virgin and Child, between St. Joseph and a female saint, and on the left, below, the bust of a bishop, being the portrait of the donor. The child is playing with a goldfinch. The female saint is taken from a picture by Giovanni Bellini.

A signed picture by the same little-known artist is in the Gallery of Padua. His style differs considerably from that of Vincenzo Catena, also of Treviso, for whom he is not to be mistaken.

Panel—32 *in.* by 40 *in.*

GIROLAMO DA SANTA CROCE (painted between 1519 and 1549).

67 The Virgin and Child, between St. Jerome and St. Francis. The Infant Christ is seated in the lap of the Virgin, a three-quarter length figure; the two saints are half-length

The earliest known work of this Venetian painter has the date 1519. Not a few of them have been ascribed to more famous painters. A picture closely resembling this, only differing in the composition, is in the National Gallery, where it bears a different name.

It has been justly remarked that in his technique he surpasses many of his contemporaries.

Signed HIERONYMVS DE SANTA CRVCE · P · MDXX

Panel—20¾ *in.* by 26½ *in.*

Painted in 1520

GIROLAMO DA SANTA CROCE.

(Worked at Venice between the years 1519 and 1549).

68 Virgin and Child, surrounded by St. John the Baptist, St. Nicolas of Bari and St. Francis; a landscape in the background

The types of several figures in this picture point to the influence of Cima da Conegliano, but the conception and colouring are representative of Girolamo's own style. In most of his pictures the figures are of a considerably smaller scale.

Panel—30¾ by 42¾ *in.*

Bought through Dr. G. Frizzoni, Milan

GIROLAMO DA TREVISO (1497–1545).

69 The Virgin and Child, with St. Catherine and St Francis. The figure on the right is probably the portrait of a lady of the time, with the emblems of her patron saint

Painted between 1530 and 1540, before Girolamo came to England, apparently under the influence of Giulio Romano and of Raphael.

Panel—37½ *in.* by 30 *in.*

GIROLAMO DA TREVISO (1497–1545).

70 Virgin and Child, with St. Joseph

During his stay at Genoa Girolamo seems to have been under the influence of Perino del Vaga, which appears to prevail in this picture.

Canvas—23 *in.* by 18 *in.*

From the Collection of the Duke of Roxburghe

JACOPO BASSANO (1510–1592).

71 Portrait of a Lady, life size, standing and turned to the right; the left hand is resting on a vase; a landscape in the background

Canvas—41 *in.* by 34½ *in.*

From the Collection of the Duke of Roxburghe

Mentioned by B. Berenson, 'The Venetian Painters,' p. 84

JACOPO BASSANO (1510–1592).

72 Susanna and the Elders. Susanna, on the left, is leaning against a marble parapet; the two elders are opposite her on the right; two rabbits, a goat and a hare are in the foreground. In the background is a palace; mountains in the distance; evening sky

Canvas—38 *in.* by 53 *in*

Broadly executed and rich in colouring

Mentioned by B. Berenson 'The Venetian Painters,' p. 84

LEANDRO BASSANO (1558–1623).

73 Portrait of the Doge Pasquale Cicogna. A bust, slightly turned to the left, in official robes, his right hand in front of him

Pasquale Cicogna was born in 1509. He became Doge in 1585, after having held the office of Procuratore di San Marco, and died in 1595. He was succeeded by Marino Grimani. (*See* No. 41).

Canvas—39½ *in.* by 32 *in*

SCHOOL OF VERONA.

LIBERALE DA VERONA (1451–1536).

74 Virgin and Child. He is standing on a parapet, on which is an open book; a green curtain in the background

Panel—31 *in.* by 21 *in.* ✠

Painted about the year 1500

From the Collection of Signor Ridolfo Morgaro, Turin

From the Collection of Signor Saiago, Milan

From the Collection of Dr. G. Frizzoni, Milan

3.3

LIBERALE DA VERONA.

75 Virgin and Child. The Virgin, a bust, is holding the Infant Christ in her arms

Panel—18 *in.* by 12 *in.*

Painted about the year 1520

1 11.6

GIROLAMO DAI LIBRI (1474–1556).

76 The Virgin Enthroned, with St. Michael on the right, and the Angel with Tobit on the left; in the centre is the Virgin, with the Infant Christ on her knees; on the right is St. Michael killing the dragon; and on the left the Angel leading by his hand Tobit, a small boy who carries the fish; a landscape in the background

Panel—21½ *in.* by 17 *in.*

From the Costabile Gallery, Ferrara

A.18.6

CAVAZZOLA (1486–1522).

77 Portrait of a Lady, a bust, turned to the left, a golden chain round her head dress and round the neck

Only a few portraits by Cavazzola or Morando, the head of the Veronese School, are known to exist. This seems to belong to the last period of his life.

At one time the picture has been ascribed to Francia Bigio (*see back of picture*).

Canvas—21½ *in.* by 17 *in.*

Painted about the year 1520

From the Duke of Roxburghe's Collection

PAOLO VERONESE (1528–1588).

78 Portrait of a Count Bonifazio Bevilacqua. A half-length figure, standing, in rich armour, the right arm resting on the helmet

He fought against the Turks in the service of the King of Hungary, and also in the service of the Venetian Republic in the battle of Lepanto, 1571; he died at Ferrara. (*See* Saladini, 'Teatro Heraldico.')

Canvas—45¾ *in.* by 34½ *in.*

PAOLO VERONESE (1528–1588).

79 Portrait of a Lady (supposed to represent the daughter of the artist). A three-quarter length figure, holding a book in her left hand; a spaniel at her side

Canvas—40 *in.* by 31¾ *in.*

Engraved by A. Romanet in the 'Orléans Gallery,' with the note "Ce Portrait est celui de la fille de Paul Veronese," &c., Paris, 1786

From the Orléans Gallery

From the Duke of Roxburghe's Collection

PAOLO VERONESE (1528–1588).

80 St. Agnes. The Saint is represented in the attire of a Venetian lady, about half length and nearly life size; her left hand rests on the neck of a lamb, and in her right hand is a palm branch

Canvas—24¾ *in.* by 21¼ *in.*

From the Collection of the Duke of Roxburghe

23. 2

PAOLO VERONESE (1528–1588).

81 The Toilet of Venus. Venus, a half-length figure, is seated on her bedstead and looking into a mirror which is held up by a Cupid

Canvas—49¾ *in.* by 39¾ *in.*

6. 16. 6

PAOLO VERONESE (1528–1588).

82 Jupiter and Antiope. The figures are whole-length and about life size; with trees, a valley and mountains in the background

Canvas—62½ *in.* by 50½ *in.*

5. 15. 6

PAOLO VERONESE (after).

83 Adoration of The Magi

This is an early copy, probably of the end of the sixteenth century, after the picture of the Cuccina Palace in Venice, now in the Dresden Gallery.

It has been suggested that this is the sketch by the artist for the execution of his large canvas.

Canvas—18¼ *in.* by 22½ *in.*

19. 19

GIOV. BATT. ZELOTTI (1532–1592).

84 Portrait of Marc Antonio Barbaro. A three-quarter length figure, standing and turned to the left, the right hand resting on a table; in the background a view of Venice, with a fleet leaving the Baccino di San Marco

Marc Antonio Barbaro was born at Venice in 1518; in 1559 he became Senator of the Venetian Republic; in 1561 he was sent Ambassador to the King of France; and from 1568 to 1574 he was Ambassador at Constantinople under the reign of Selim II.; in 1573 he became Procurator of San Marco. He died in 1595

Paladio built for him the beautiful villa near Treviso, now called Villa Masér, which Zelotto, in company with Paolo Veronese, decorated with fresco paintings.

The view in the background seems to commemorate the event of his leaving Venice as Ambassador to Constantinople.

A replica of this picture, now ascribed to Paolo Veronese, but evidently also by Zelotto, is in the Imperial Gallery at Vienna, No. 590. This replica has a view of the Bosphorus in the background, and is inscribed "Domino Mehemet Musulmanorum I(mperatoris) visirio amico n(ostro) optimo."

(*See* his biography in Cicogna, 'Delle Inscr. Ven.' II., 363-367).

Canvas—56 *in.* by 40 *in.*

See Illustration

AGNOLO DEL MORO (about 1550).

85 Portrait of Count Lodovico Tedesco. A half-length figure, life size. In his hand is a paper with the inscription—

All Sig^r Conte Lodovico Tedesco
Maio. . . . Ill^mo figluolo
mo osser^mo

Roma

Pictures by this rare artist are to be found in some churches of Venice.

Canvas—37½ *in.* by 38½ *in.*

SCHOOL OF MILAN.

BERNARDINO DE' CONTI (PAINTED BETWEEN 1499 AND 1522).

86 PORTRAIT OF JOHN OF BOURGOGNE. The bust is turned to the left. The Prince appears to be about twenty years of age; he wears the Order of the Golden Fleece hanging down from a black band; an enamelled jewel is fixed to his cap

On the back of the panel is the following inscription in early and probably contemporary writing—

Jeha . . . Bour . . . gne . . . age de . . . ans.

See Lermolieff I. 243–251, about the works of this distinguished Milanese master of the time of Leonardo da Vinci, to whom most of his works have hitherto been assigned.

Jean de Bourgogne, Comte d'Estampes, Seigneur de Dourdain, premier Duc de Nevers, was a bastard son of Philippe le Bon. *See* 'Le Mausolée de la Toison d' Or,' Amsterdam, 1689, p. 37.

Panel—16¼ *in.* by 11 *in.*

From the Collection of Conte de Cebrario di Torino

See Illustration

SALAINO (1480 TO ABOUT 1530).

87 ST. JOHN THE BAPTIST. A half-length figure, the head inclined, the right hand pointing up

Panel—22½ *in.* by 13 *in.*

An unfinished picture of a subject which has been painted repeatedly by this pupil of Leonardo da Vinci

MARCO D'OGGIONNO (1470–1540).

88 THE INFANT CHRIST AND THE INFANT ST. JOHN, embracing each other; in the background a view of one of the Italian lakes

A similar picture, with a different background, is at Hampton Court. Both are by the same hand and appear to be the reproductions of some drawing by Leonardo da Vinci, to whom these pictures have also been ascribed. The picture at Hampton Court, No. 64, is decidedly an inferior work of art.

Panel—25⅝ *in.* by 19¼ *in.*

From the Collection of the Marquess of Exeter

See Illustration

GIOVANNI PEDRINI (about 1530).

89 Leda and the Swan. Leda is standing in the centre and the swan at her side; on the left are four children; in the background is an extensive landscape

Formerly ascribed to Leonardo da Vinci. A similar picture, which is a copy after Sodoma (*see* Lermolieff, I. 192–196) is in the Borghese Gallery, Rome. The original cartoon appears to have been at Milan, where Pedrini may have seen it and used it for his own composition.

Panel—52¼ *in.* by 41¼ *in.* ✠
From the Collection of the Marquis of Hastings
See Illustration

LUINI (1500–1550).

90 Virgin and Child, with the Infant St. John and a lamb; a landscape in the background

This composition has been repeated by Luini in a picture at Langton, Berwick.

Panel—21¾ *in.* by 15¾ *in.* ✠
See Illustration

BERNARDINO LUINI (1470–1530).

91 Ecce Homo. Christ standing between Pilate and a soldier

In this picture Luini comes very near Andrea Solario, who has treated the same subject.

Panel—28 *in.* by 22½ *in.* ✠

SCHOOL OF VERCELLI (about 1500).

92 Adoration of the Infant Christ. The Virgin and St. Joseph are kneeling before the Infant Saviour, who is lying on the ground, holding an apple in his hand; above is the first person of the Holy Trinity, three cherubs and the Dove

Panel—25¼ *in.* by 17 *in.*

TANZIO DI VARALLO (1474–1514).

93 St. John the Baptist, in prayers; a half-length figure, having the lamb on the right

Antonio d'Enrico, called Tanzio di Varallo, was a follower of Gaudenzio Ferrari.

Panel—28¼ *in.* by 22½ *in.*

From the Collection of Dr. Gustavo Frizzoni

In 1815 *it was in the Collection of Marchese Givachino d'Adda, at Varallo*

See Illustration

SCHOOL OF FLORENCE.

FLORENTINE SCHOOL (about 1480).

94 Virgin and Child, and the Infant St John

Panel (arched top)—30½ *in.* by 19 *in.*

SCHOOL OF VERROCCHIO (about 1450).

95 Virgin and Child, with an angel. The Infant Christ is standing in the lap of the Virgin, a three-quarter length figure; the angel is holding a vase containing flowers; in the background a colonnade

Panel—27¾ *in.* by 18½ *in.*

SCHOOL OF LORENZO DI CREDI (1459–1537).

96 The Virgin and Child, enthroned between St. Julian and St. John the Evangelist

The large picture in the Louvre, No. 1263, by Credi, is similar in composition; St. Nicholas appears there instead of St. John.

A note on the back of the panel, in Italian writing, ascribes the picture to Francesco Francia

Panel—14¼ *in.* by 11¾ *in.*

BOTTICELLI (1446–1510).

97 The Angel of the Annunciation. A half-length figure, turned to the right, holding the lily across his shoulder

Panel—23½ *in.* by 25¾ *in.*

FILIPPINO LIPPI (1457–1504).

98 A Male Portrait. A bust, turned to the left; he wears a red cap; on the parapet in front of him is a pair of compasses and papers with some writing

Panel—16 *in.* by 12 *in.*

RAFFAELINO DEL GARBO (1466–1524).

99 The Virgin, standing, with the Infant Christ in her arms; an angel offering flowers to him; two angels singing

The influence of Filippino Lippi is well marked out in this picture of bright colouring.

Panel (oval)—30 *in.* by 33 *in.* ✠

Bought through Dr. Gustavo Frizzoni, Milan

From the Habich Collection

Mentioned in 'Zeitschrift für Bildende Kunst,' 1892, *p.* 137

See Illustration

RAFFAELLINO DEL GARBO (1476-1524).

100 Cleopatra. A whole-length figure, reclining, undraped, with the snake round her left arm

Panel—23 *in.* by 37½ *in.* ✠

From Floors Castle, the Duke of Roxburghe's Collection. Formerly ascribed to Michel Angelo, whose signature it bears

See Illustration

99

GRANACCI (1477–1543).

101 The Annunciation

Granacci is known to have been an assistant of Michel Angelo's in the painting of the frescoes on the ceiling of the Sistine Chapel.

With the exception of the pictures by him still at Florence, there are few to be found in public or private collections.

This is a very representative specimen of his style.

6.16.6

Panel—12¾ *in.* by 13 *in.*

RIDOLFO DEL GHIRLANDAIO (1483–1560).

102 Portrait of Nicola Vonica. A bust, turned to the right

The cartoon for the head is at Chatsworth, in the Duke of Devonshire's collection of drawings, where it is said to represent the Cardinal Bibiena, attributed to Raphael.

On the frame of the picture is a medal of Nicola Vonica, by Fra Antonio da Brescia (reproduction).

A correspondence with Count Oniga, of Treviso, the descendant of Nicola Vonica, has led to the identification of the picture and to the acquisition of his genealogical tree, a copy from the entry in the Golden Book at the library of St. Mark, Venice, and of Vonica's Latin poems, copied from the originals deposited at the library of the town of Treviso.

12.12

Some specialists have attributed the above picture to Lorenzo Lotto.

Panel—21¼ *in.* by 17 *in.*

ANDREA DEL SARTO (1488–1530).

103 Head of the Virgin

This appears to be a fragment of some destroyed wall painting

8 f

Al fresco painting—20 *in.* by 14¼ *in.*

ANDREA DEL SARTO (1488–1530).

104 Virgin and Child, and Infant St John

Panel—41¾ *in.* by 31½ *in.* ✠

This is a replica, painted probably in the artist's studio

From the Collection of the Marquess of Hastings

ANDREA DEL SARTO.

105 The Virgin and Child, with the Infant St. John

Panel—46 *in.* by 34¼ *in.* ✠

The same subject has been painted repeatedly in the School of Andrea del Sarto

From the Collection of the Marquess of Hastings

ANDREA DEL SARTO (after).

106 St. Sebastian. A half-length figure

Panel—30 *in.* by 23¾ *in.*

A similar picture, at one time in the Pitti Palace, Florence, appears to have been lost

From the Sciarra Palace, Rome

From the Collection of the Earl of Chichester

JACOPO DA PONTORMO (1494–1557).

107 An Altar Piece, formerly in the Church of San Michele Bisdomini in Florence. Above the Virgin and at the sides two angel boys; St. Joseph is supporting the Infant Christ; St. James is standing on the right; St. Francis, the Infant St. John, and St. Jerome are in the foreground

Described by Vasari (*VI.* 258, *Milanesi's Italian edition*):

"Receiving a commission subsequently from Francesco Pucci, if I remember rightly, for the altar piece of a chapel which Francesco had caused to be constructed in the Church of San Michele Bisdomini, which is situated on the Via de' Servi, having received this commission, I say, Puntormo conducted the work with so beautiful a manner, and colouring so animated, that it is almost impossible to believe it a mere painting. In this picture, our Lady, who is seated, presents the Divine Infant to St. Joseph, who regards the child with a smiling countenance, the animation and expression of which are astonishing. A child representing St. John the Baptist is equally beautiful, as are two other children who are upholding a pavilion of canopy. There is besides a figure of St. John the Evangelist in this work, a most beautiful old man, with one of St. Francis, kneeling, which is absolutely alive. His hands are folded, the fingers of the one intertwined with those of the other; he remains with his eyes and mind alike intent, contemplating the Virgin and Child, and does verily seem to breathe. Nor is the St. James beside him less beautiful, so that it is no marvel that this should be reputed the most admirable work ever executed by this extraordinary painter."

The above-described original has been replaced in the Church of San Michele by a copy painted on paper. The date of the removal of the original is not known, but it is probable that it took place early in the present century.

Canvas—86 *in.* by 73½ *in.* ✠

See Illustration

420

DOMENICO PULIGO (1475–1527).

108 Virgin and Child, with St. Joseph and the Infant St. John

Besides the galleries of Florence and Rome, where there are several pictures by this artist which are properly named, there are few to be met with which are not misnamed Andrea del Sarto. He had been influenced by him to some extent.

This is a very characteristic work of this artist.

Panel—37¾ *in.* by 29¾ *in.* ✠

From the Collection of the Marquess of Hastings

See Illustration

33 12

FRANCESCO UBERTINI, called BACCHIACCA (1494–1557).

109 Virgin and Child, with the Infant St. John; in the background the view of a village

The group of the Virgin and Child is very much like Raphael's picture in the Naples Museum, known as "Il Divino Amore"

The buildings in the background of the picture are copied from Dürer's engraving "The Prodigal Son."

Panel—24½ *in.* by 19½ *in.* ✠

See Illustration

BACCHIACCA (1494–1557).

110 The Adoration of the Magi. The subject is treated in an unusual and somewhat fantastic manner. In the foreground is the Virgin, seated, adoring the Infant Christ, who is playing with the Infant St. John; opposite her is a youth who appears to be one of the Magi; the two others, with their suite, are seen in the background.

The figure of the Virgin is taken from Raphael's "Vierge au Palmier," as engraved by Marc Anton (B. xiv. 69, 62), and the Child is copied from Michel Angelo's "Holy Family," in the Tribuna of the Uffizi, Florence

Panel—26¼ *in.* by 18¼ *in.*

BACCHIACCA (1494–1557).

111 Portrait of a Florentine Lady. The figure is half-length, life size, and turned to the left; the right hand rests on a book of music; a very carefully executed landscape is seen through an open window

Canvas—33 *in.* by 26 *in.* ✠

Collections: Orléans Gallery, Duke of Roxburghe

See Illustration

BRONZINO (1502–1572).

112 Virgin and Child, and Infant St. John. The Infant Christ is leaning against a globe, on which is a fanciful map. An early work, recalling his master Andrea del Sarto in the landscape, and Michel Angelo in the type and attitude of the Virgin

Panel—24½ *in.* by 19¼ *in.*

1815

SCALABRINO (1502–1582).

113 An Altar Piece. The Virgin enthroned, with the Infant Christ standing in her lap; at the feet of the throne are seated St. Mary Magdalene and St. Lucia; two angel boys, standing above them, are holding back the curtain

Signed Scalabrinvs·pistorien·faciebat

Michelangelo d'Antonio, called Scalabrino, has been supposed to have been a Sienese artist, but the above inscription proves that he came from Pistoja. It appears that he was settled down at Siena for the greater part of his life. His works are exceedingly scarce. He is said to have been a pupil of Sodoma. In the above-described picture, however, the influence of Albertinelli and Fra Bartolomeo predominates.

29.6

Panel—74 *in.* by 50 *in.*

Purchased in 1857 *by the late Mr. Raphael Pinti at Pistoja, the native town of Scalabrino*

GIUSEPPE PORTA, called SALVIATI (1494–1557).

114 Portrait of a Canon. A bust, wearing a square black cap

It was upon this style of pictures that Bronzino, the pupil of Pontormo, formed his own style of portrait painting which became so famous. In Pontormo's work there is less routine, and at the same time, as in the present instance, light and shade are more carefully counterbalanced, than is generally the case in Bronzino's pictures. Formerly ascribed to Andrea del Sarto.

9.14.6

Panel—31 *in.* by 22¾ *in.* ✠

From the Conte de Cebrario di Torino

FRANCESCO SALVIATI (1510–1563).

115 Holy Family. The Infant Christ is sleeping in front; the Virgin is seated in the centre; on the right is St. Joseph; on the left St. Anthony and the Infant St. John

Francesco Salviati was one of the best pupils of Andrea del Sarto, and superior to his fellow student Giorgio Vasari. His drawing is more correct, and at the same time more graceful. The St. Joseph recalls a well known figure by Andrea del Sarto.

His works are somewhat scarce. A small Madonna picture by him is in the National Gallery.

Panel—40¾ *in.* by 30¼ *in.*

FRANCESCO SALVIATI.

116 Portrait of a Youth. A bust

Panel—6½ *in.* by 5¼ *in.*

Painted about the year 1550

FRANCESCO SALVIATI.

117 Portrait of an Italian Nobleman. A three-quarter length figure, standing, with his left hand on the head of a dog and in his right hand holding a watch; on the table at his side are an inkstand, a hat and a small case

Panel—46½ *in.* by 36¼ *in.*

VASARI (1511–1574).

118 An Allegory of Autumn. A group of two children flying in the air, the one in front carrying some fruit; in the background blue sky with clouds

Panel—35 *in.* by 31½ *in.*

Companion picture to No. 119

VASARI (1511–1574).

119 An Allegory of Summer. A group of two children flying, and holding bunches of ears of wheat; in the background blue sky and clouds

Panel—35 *in.* by 31¼ *in.*

Companion picture to No. 118

120

ALESSANDRO ALLORI BRONZINO.

120 Portrait of a Princess of the House of Medici. A bust; in her hand is a book, inscribed on the cover—IL TORQVATO TASSO

Panel—22½ *in.* by 19¼ *in.* ✠

See Illustration

FEDERIGO ZUCCHERO (1529–1663).

121 Portrait of his Son, Taddeo Zucchero. A bust

Taddeo Zucchero was a follower of his father Federigo, whom he used to assist in his paintings (born 1560; died 1609)

Panel—18 *in.* by 13¾ *in.* ✠

From the Collection of the Marquis de Marigny, 1872

From the Collection of Comte de la Béraudière

See Illustration

CRISTOFANO ALLORI (1577–1621).

122 Mary Magdalen. A whole-length figure, undraped, and seated on a mount, her hair falling down in front; dark sky

Canvas—55¾ *in.* by 35¼ *in.* ✠

ALLORI (ascribed to).

123 The Rape of the Sabines

On slate—15¾ *in.* by 12¼ *in.*

LODOVICO CARDI, called CIGOLI (1559–1613).

124 The Adoration of the Magi. A composition of eight whole-length figures

Canvas—57 *in.* by 39½ *in.* ✠

From the Collection of the Marquess of Donegal

See Illustration

SANTI DI TITO (1538–1603).

125 Portrait of a Young Prince of the Medici Family, in armour The figure is three-quarter length and life size

Santi di Tito's representations of children are among his best productions.

Canvas—31½ *in.* by 25½ *in.*

SANTI DI TITO.

126 Portrait of Count Giorgio Ugolini. A three-quarter length figure in a crimson robe, standing, the right hand holding a letter, inscribed—

Al Clar^mo Sig^r
Giorgio Ugolini

the left hand resting on a table

Canvas—52½ *in.* by 38 *in.*

FLORENTINE SCHOOL (about 1550).

127 Portrait of a Jesuit. The following printed statement is on the back of the panel: "Galeria Riccardiana, Ritratto originale del celebre padre Savonarola, cospiratore di Stato, bruxiato in Firenze l'anno 1498, dipinto da Andrea del Sarto." However, the features in this portrait are very different from the well-known appearance of the reformer

Panel—20 *in.* by 16½ *in.*
From the Galeria Riccardiana

FLORENTINE SCHOOL (about 1550).

128 Portrait of an Italian Nobleman. A half-length figure, seated in an arm-chair and turned to the left; his left hand is on the head of a dog

Panel—42 *in.* by 34 *in.*

CARLO DOLCI (1616–1686).

129 Judith. A bust, turned to the right, holding a sword in both hands

This is probably the portrait of some Florentine lady whom the artist, following the fashion of the time, has represented with an emblem to allude to her personal qualities.

Canvas—21 *in.* by 15¾ *in.*

14.14

CARLO DOLCI (1616–1686).

130 An Ecce Homo. Bust of Christ crowned with thorns; round his head is a glory of soft golden hue

Canvas—9½ *in.* by 7½ *in.* ✠

See Illustration

2-12-6

AGNESE DOLCI (–1686).

131 Portrait of Herself. A bust, holding the pallet and brushes; on the right is a console, on which is the coat-of-arms of the Medici; a figure of Venus and Cupid is standing on it.

Canvas—26 *in.* by 21 *in.* ✠

From the Collection of the Duke of Roxburghe

10 10

AGNESE DOLCI (1677).

132 St. John the Evangelist. Half-length figure with chalice and book

Signed

1677

C D

F

16 16

It is reported that Carlo Dolci's daughter Agnese executed several pictures in her father's studio. The present picture is one of the very few which can be authenticated as such. Many of them are, no doubt, nowadays ascribed to her father. The addition of his monogram on the picture seems to indicate that it was done under his directions and from his design.

Canvas (octagonal)—36½ *in.* by 30 *in.*

From the Sanderstead Court Collection

SCHOOLS OF ROME AND UMBRIA.

UMBRIAN SCHOOL (about 1510).

133 A Bust, turned to the left, in profile. She wears a black habit and a white hood; in her hands is a book and a heart with flames; a landscape in the background

The picture has been ascribed to Innocenzo da Imola, whose name is on the back of the panel, but it belongs evidently to an earlier period. It has been supposed to be by Girolamo Genga, of Urbino (1476–1551).

Panel—20 *in.* by 14½ *in.*

LO SPAGNA (about 1510).

134 St. Jerome, kneeling; a landscape in the background

In this picture Lo Spagna comes very near his master, Perugino, to whom the picture was formerly ascribed.

Panel—17⅞ *in.* by 9⅞ *in.*

From the Collection of the Marquess of Hastings

RAPHAEL (ascribed to) (1483–1520).

135 Portrait of Andrea Navagero

It appears, from a letter addressed by Cardinal Bembo to Cardinal Bibbiena, that in 1516 Navagero had come to Rome from Venice with Beazzano, when their portraits were painted by Raphael. The Anonymous of Morelli says that they were painted on panel. On that ground the famous picture in the Doria Gallery at Rome, which is on canvas, has been proclaimed by Passavant, Dr. Bode and others to be a copy. The Navagero of the Doetsch collection being painted on panel, corresponds therefore with the statement of the Anonymous about the original picture.

The drawing and the engraving by Paolo Fidanza of Camerino (born in 1731)—No. 135 B—agree best in their size with Mr. Doetsch's picture.

It is very interesting to learn from the inscription on that engraving that about one hundred and fifty years ago this portrait was con-

sidered to represent the lawyer Bartolo of Sassoferrato, who was born in 1313, and who died at Perugia in 1359.

Andrea Navagero was born at Venice in 1483; he studied at Padova. Several Aldine editions of classics were prepared by him. After having been librarian to the Republic, he entered the diplomatic service. He died in 1529. See his biography in Cicogna 'Delle Iscr. Ven.,' vol. vi. p. 172–240.

Panel—21 *in.* by 14½ *in.* ✠

On the back of the panel is a stamp—"*Gal. Doria*"

See Illustration

RAPHAEL (after).

136 Virgin and Child, with the Infant St. John, known as "La belle Jardinière." The figure of Christ is unfinished. The landscape in the background is in both pictures entirely different

Panel—12½ *in.* by 8¾ *in.* ✠

From the Visconti Palace, Milan

ITALIAN SCHOOL (XVIth Century).

137 An Antique Subject: A Composition of Five Figures. Two marine gods are rising from the sea; behind them two other figures on horseback, and a Cupid carrying the crane of a horse (allusive of the origin of the lyræ). The meaning of this allegorical representation seems to be the music of the waves. It appears from the style of the composition that this is the reproduction of some antique wall painting, of which probably no trace is left

Copper—9 *in.* by 6½ *in.*

GIULIO ROMANO (1492–1546).

138 Portrait of a Gentleman. A bust, turned to the right; dark, full beard; black cap and black coat

Panel—22¼ *in.* by 17½ *in.* ✠

MICHELANGELO (1475–1564).

139 Leda and the Swan. In the background a red curtain; on the left are the two twins Castor and Pollux, and the egg from which sprung the children of Leda and Jove

About the history of Michelangelo's Leda, *see* Condrier, p. 52, and J. A. Symond's 'Life of Michel Angelo,' I. 440–444. The original is considered to be lost. Neither the replica in the National Gallery (not exhibited) nor the cartoon in the Royal Academy have the twins and the egg, which are reported to have been in the original painting. *See Woermann*, 'Repertorium für Kunstwissenschaft,' 1885, p. 405.

23.2

Canvas—42 *in.* by 62 *in.* ✠

The picture was formerly at Floors Castle, in the Collection of the Duke of Roxburghe

Bought by Mr. Doetsch from Lord Charles Kerr

SCIPIONE GAETANO (1550–1600).

140 Portrait Group, of a papal high official with his secretary. The gentleman with a white beard, seated on the left in an arm-chair, is handing over a breve to his secretary, standing on the right, who has two more Bulls in his left hand; one seal is inscribed GREGORIV(S) PAPA XIII.; on the arm-chair is the coat-of-arms of the Pamfili

10.10

Gregory XIII. reigned from 1572 to 1585.

Scipione was the most famous portrait painter at Rome during the second half of the 15th century.

The picture has formerly been ascribed to G. B. Moroni.

Canvas—38 *in.* by 47 *in.* ✠

See Illustration

FEDERICO BAROCCI (1528–1612).

141 Portrait of an Italian Prince. A bust, turned to the right, clad in armour

77

Copper (*circular*)—4½ *in. diam.*

DIFFERENT SCHOOLS.

VENETIAN SCHOOL (about 1550).

142 Portrait of a Gentleman. A three-quarter length figure, standing and turned to the left; in his right hand is a book; he wears a chain over his crimson coat, and a greenish cloak lined with fur

4.18 6

Inscribed ILIVM
ENTOR
YNI PRIN
IP
XX

The picture may be ascribed to Francesco Torbido, called Il Moro

Canvas—43 *in.* by 32 *in.*

LUCA CAMBIASO (1527–1585).

143 Virgin and Child, and St. Joseph

Cambiaso's drawings are better known and more numerous than his pictures. In the School of Genoa he takes the same place as Tintoretto in that of Venice. It is said that he executed his pictures without preparing either drawing or cartoon. The masterly broad treatment of the colours in the present picture appears to confirm the statement.

11.11

Panel—29½ *in.* by 24 *in.*

BENVENUTO DI GIOVANNI, of Siena (1436–1517).

144 Virgin and Child, with roses in the background

A characteristic work of the School of Siena of the middle of the 15th century.

25.4

Panel—22½ *in.* by 16¼ *in.* ✠

See Illustration

ITALIAN SCHOOL.

145 Portrait of a Gentleman, with a long brown beard: a bust

Canvas—23¼ *in.* by 18½ *in.*

Painted during the second half of the 15*th century*

From the Galleria Manfrini

3-13 £

ITALIAN SCHOOL (16th Century).

146 Five Studies of Heads: drawing on paper, black chalk heightened with white

Paper—6½ *in.* by 9 *in.*

2 2

End of First Day's Sale.

Second Day's Sale.

On MONDAY, JUNE 24, 1895,

AT ONE O'CLOCK PRECISELY.

HISTORICAL PORTRAITS.

VENETIAN SCHOOL (about 1500).

150 Imaginary Portrait of Madonna Laura. A bust, turned to the left, with an olive branch on her head

Panel—12¾ *in.* by 10½ *in.* ✠

From Casa Bugiani, Florence

See Illustration

ITALIAN SCHOOL (about 1560).

151 Portrait of the Cardinal Ridolfo Pio, of Carpi.

Pio was the family name of the reigning lords of Carpi.

On the back of the panel there is some information about the Cardinal in old Italian writing. Vasari says that he was a great protector of learned men, and that the celebrated Mediccan Virgin was in his possession.

Painted in the manner of the contemporary Parmese artists. The picture has been ascribed to Lorenzo Lotto.

The cardinal died in 1563 at the age of 65 years. See Lor. Cardello, 'Memorie Storiche dei Cardinali,' iv. 173.

Ritratto in profilo con un occhio che non ve de altro che . . . . con lapua parte della guazia to per . . . . mai le tavole
dell' Ill^mo et R Sig^re Cardinale di Carpi Ridolfo Pio Vivena Imago
Ritratto
similitudo dicit, ut in illo Virg. lib. 2. Aeneid. Aeg. ipsius umbra Creuse, Visa mitri arte oculos et nota malor. Ritratto e conosciut sembian le naturale della p^a forma onde egli compreso e tradotto.
Di Lorenzo Lot.

Panel (oval)—5¾ *in. diam.* ✠

A copy of this picture is in the Ambras Collection, Vienna

DOSSO DOSSI (1479–1543).

152 Portrait of an Italian Lady. A three-quarter length figure, standing behind a parapet, with a large fan hanging down in front; her right hand is on the branches of an orange-tree on the left; a Cupid on the right is offering her an apple

A photogravure after this very interesting picture, which is supposed to represent Lucretia Borgia, has been published by Ch. Yriarte in the volume 'Autour des Borgia' (Paris, 1891) with a learned discussion of its merits (p. 128–130).

This picture bears the following fragmentary inscription :—
ÆT . . . IS SVÆ AN. XL. A. G. D. MDXX . . .

Signed by the artist's monogram, formed by a D across which is a bone (in Italian, Osso)

PAOLO UCCELLO (ascribed to) (1397–1475).

153 Portrait of the German Emperor Louis IV., the Bavarian (1314–1347). A bust, turned to the right, wearing a chain over his coat

Panel—18¾ *in.* by 16 *in.*

SIMONE MEMMI (1285–1344).

154 Portrait of Castruccio Castracani. A bust, seen in profile to the right, in a blue cap and coat

Castruccio Castracane degli Antelminetti was one of the greatest Italian generals of the fourteenth century. He came to England about 1303, and served in the army of Edward I. When returning to Italy he became the leader of the Ghibellines in Tuscany, and defeated the Florentine army in the battle of Montecatini in 1315. In 1316 he became Lord of Lucca, and in 1325 he conquered Pistoja. He died in 1328.

Panel—22¼ *in.* by 18 *in.*

Inscribed above, CASTRVCCIO CASTRACANI

ANGELO BRONZINO–(1502–1572).

155 Portrait of Eleonora of Toledo, wife of Cosimo, first Grand Duke of Tuscany. A bust, in a rich dress

She was a daughter of Don Pedro de Toledo, Viceroy of Naples, and of Donna Maria Osorio. Cosimo married her in 1539; she died in 1562.

Panel—19 *in.* by 15 *in.*

From the Collection of the Duke of Roxburghe

ANGELO BRONZINO (1502–1572).

156 Portrait of Alessandro de' Medici. A bust, wearing armour, partly covered by a cloak

He was born in 1510, being the natural son of Lorenzo, Duke of Urbino; his mother is said to have been a negress. He was Lord of Florence from 1525 to 1527, and again from 1530 to 1537. He married Margherita d'Austria, daughter of the Emperor Charles V., who became Duchess of Parma (see No. 340).

This is one of the best existing portraits of that prince, who was assassinated by Lorenzino di Pier Francesco de' Medici.

Panel—25¾ *in.* by 20 *in.*

Inscribed above, ALESANDER·MED·FLOR·D(UX)·I·

From the Orléans Gallery

ALESSANDRO BRONZINO.

157 Portrait of Laudomia de' Medici. A bust

Laudomia de' Medici was a daughter of Pier Francesco Medici and of Maria di Tommaso Soderini. She married Piero di Filippo Strozzi. She lived during the early part of the sixteenth century, but the dates of her lifetime are not known.

Panel—17¼ *in.* by 13⅝ *in.*

Another portrait of the same lady is in the Gallery of the Academy at Florence

From the Strawberry Hill Collection

BRONZINO (1502–1572).

158 Portrait of a Princess of the House of Medici. Three-quarter length figure, standing, the right hand resting on a book, near which is a vase with flowers

Probably a daughter of the first Grand Duke Cosimo and of Eleonora of Toledo. Two of their children were girls: Isabella, born 1542, who became married to Prince Paolo Giordano Orsini, and Virginia, who became married to Cesare of Este, Duke of Modena.

Canvas—36¼ *in.* by 29¾ *in.*

ANGELO BRONZINO (1502–1572).

159 Portrait of Cosimo, first Grand Duke of Tuscany (born 1519; died 1574). A bust, seen down to the waist; both hands are shown

Canvas—33¼ *in.* by 27¾ *in.* ✠

From the Collection of the Duke of Roxburghe

GIOVANNI BATTISTA NALDINI (1537–about 1600).

160 Portrait of Dante. A bust, turned to the left; he wears a pink coat and head-dress, and on it a wreath of laurels

On the back of the panel is the inscription—Dante, by Andrea del Sarto, bought of the Duke of Salviati, 1785

Panel—17 *in.* by 15 *in.*

From the Collection of the Earl of Dunmore

BACCHIACCA (1494–1557).

161 Portrait of Count Rodolfo d'Ugolino Montecalvi. A bust, with white hair: on the left a coat-of-arms

On the parapet is the inscription—conte rodolfo d'vgolino montecalvi mori l'anno mccccclii

On his cap is the celebrated cameo of the wounded Philoktet

Canvas—19 *in.* by 16 *in.*

CRISTOFANO DELL' ALTISSIMO (about 1550).

162 Portrait of Michele di Lando. A bust, turned to the left; wearing a red coat and head-dress

Michele di Lando was the leader of the so-called "revolution of the wool-carders" (Pettinatori di Lana), and as such became the head of the Florentine Republic in 1378 for a short period. He died in 1401.

Cristofano dell' Altissimo, a pupil of Bronzino and Pontormo, had been commissioned by Cosimo I. to paint a series of portraits of celebrated personages.

Inscribed MICHELE DI LANDO

Panel—8½ *in.* by 11¾ *in.*

CRISTOFANO DELL' ALTISSIMO (about 1550).

163 Portrait of the Grand Master of the Maltese Order, Giovanni de la Valette. A bust, seen in profile to the right, in armour, on which is the large white cross of his Order

Became Grand Master of the Order of the Knights of Malta in 1557; founded the town and fortress Lavalette; defeated the Turks under Soliman II.; died in 1568.

Inscribed GIOVANNI DE LA VALETTE GRAN MASTRO

See note to No. 162

Canvas— 24½ *in.* by 19¼ *in.*

FR. SALVIATI (1510–1563.)

164 Portrait of Francesco de' Medici, son of Cosimo de' Medici, as a boy of about fifteen years of age. He was born in 1541, and ruled over Tuscany as Francesco I. from 1574 till 1587. A three-quarter-length figure, standing, with the left hand at the hilt of his sword

From the Collection of the Duke of Roxburghe

Canvas—41⅓ *in.* by 32½ *in.*

RAPHAEL (ascribed to).

165 Portrait of Lorenzo de' Medici the Younger, Duke of Urbino

Vasari relates that Raphael painted the portrait of the Duke. The original appears to have been lost. The best known replica is in the Florence Gallery. The above-described one appears to have also been executed in Raphael's studio.

Lorenzo was the grandson of Lorenzo il Magnifico, and the father of Alessandro, the first Duke of Florence (see No. 156). He was born in 1492, and died in 1519. His uncle, Pope Leo X., had made him Duke of Urbino.

Above the bust is the inscription—

LAVRENTIVS · MED · VRBINAR · DVX

Panel—26 *in.* by 21½ *in.*

SCHOOL OF RAPHAEL.

166 Portrait of Raphael, when a boy. A bust, slightly turned to the left; his name is on the two buttons in front of his coat.

Painted in the manner of Giulio Romano. This appears to be done from some drawings by Raphael's father, Giov. Santi, or Tim. Viti. Similar pictures are at Hampton Court and at the Munich Gallery.

Panel—26¼ *in.* by 20 *in.*

FLEMISH SCHOOL.

167 Portrait of King Henry VII. The king, a life-size figure, half-length, is standing at a table, on which both hands are resting; in his right hand is the sceptre, and the crown is at the side, on the table; his fur-lined cloak is beset with Lancaster roses, composed of pearls; on his shoulders is a sumptuous collar, and on his cap is a jewelled brooch

He died in 1509 at the age of fifty-three years, and from his appearance in this picture it becomes evident that it must have been painted towards the end of his reign.

This appears to be the most important painted portrait of that sovereign by the hand of a contemporary artist.

The picture is inscribed below, HENRICVS : VII : MAGNÆ : BRITANNIÆ : MONARCHA

Panel—37½ *in.* by 30 *in.*

See Illustration

UNKNOWN.

168 Portrait of Mary Queen of Scots. A bust; on the head a cap with jewels; a ruff round the neck. Probably by the hand of some contemporary Italian painter

Panel—22 *in.* by 18½ *in.* ✠

From the Murray Collection

FLEMISH SCHOOL.

169 Portrait of Darnley, Earl of Lennox. A bust, seen down to the waist, full, fair beard; both hands are shown; wearing a cap with two ostrich feathers

He was of Royal descent, his father being Matthew Stuart, Earl of Lennox, his mother Margaret, daughter to Archibald Douglas, Earl of Angus, and Queen Margaret, sister of Henry VIII. of England and widow of James IV. of Scotland. Darnley's history and his unfortunate marriage with Mary Queen of Scots need not be repeated. He was murdered in 1567.

Panel—17 *in.* by 13¼ *in.* ✠

See Illustration

MARC GHERAERTS THE ELDER.

First half of the 16th century

170 Portrait of the Princess of Orange. A bust; the dress and cap are richly beset with jewels; the necklace is formed of pearls and precious stones

This is evidently the portrait of the wife of William I., "The Silent," who in 1579 with the Count Horne, founded the republic of the Netherlands, of which he was elected the first Stadtholder. As a youth he had been at the court of Charles V. in Spain.

Below the inscription—PRINCESSA D'ORANGE

Panel—11¼ *in.* by 9 *in.*

MARC GHERAERTS THE ELDER.

171 Portrait of the Countess of Hoorne. A bust; the dress and cap are profusely ornamented with pearls; the jacket is trimmed with ermine

Below is the inscription—CONTESSA DE HOORNE

Panel—11¼ *in.* by 19 *in.*

See note to No. 170

JANSON VAN CEULEN (1593–1662).

172 Portrait of Queen Henrietta Maria. A bust, turned to the left

Panel—20¼ *in.* by 15½ *in.*

Painted in imitation of Van Dyck

SUSTERMAN (ascribed to).

173 Portrait of Anibale Gonzaga di Sabionetta. A bust; he wears a brown leather doublet. On the background is the inscription. "Che mor' in campo mor' in letto d'honore" (who dies on the field dies in the bed of honour), and "aet. 58 a.d. 1641.'

Anibale Gonzaga belonged to the Sabionetta branch of the princely family of the Gonzaga of Mantua. He was an officer in the Imperial army, was created a Prince of the Holy Roman Empire on 16th February 1651, held the offices of Secretary of State and President of the Council of War at Vienna, and died in 1668.—*Vide* "Adels Lexikon von Hellbach," vol. I. and II.

Canvas—30 *in.* by 25 *in.*

From the Collection of the Duke of Roxburghe

SPANISH SCHOOL.

174 Portrait of Isabella of Portugal, wife of Charles V. A bust, turned to the right; dark dress, richly decorated with jewels

Elizabeth was the daughter of Emmanuel, King of Portugal. Born 1503; died 1539.

Panel—20¼ *in.* by 16 *in.*

Painted during the early part of the 16th century

ALONSO SANCHEZ COELLO (1513–1590).

175 Portrait of Philip II., King of Spain (1527–1598). A half-length figure, turned to the left, the right hand resting on a table, the left hand on the hilt of his sword; his black coat is lined with fur

Inscribed on the left—PHILIP·II.

Canvas—44 *in.* by $32\frac{3}{4}$ *in.* ✠

ALONSO SANCHEZ COELLO.

176 Portrait of Jeanne d'Autriche, daughter of Charles V. A bust, turned to the left, in a black dress, with ruff and cap

Jeanne was born in 1537, married in 1552, Jean, Infante of Portugal, and died in 1578.

Canvas—$18\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*

ALONSO SANCHEZ COELLO.

177 Portrait of the German Emperor Maximilian II. A bust, turned to the right, in dark dress

Inscribed—D·MAXIVIL·II·IMP.
A°·ÆTAT·XXXIX
CH·NAT·DLXVI

He was born in 1527, became Emperor in 1564, and married in 1548, Mary, daughter of Charles V.

Canvas—$19\frac{1}{2}$ *in.* by $17\frac{3}{4}$ *in.*

Exhibited at the Armada and Elizabethan Relics Exhibition in 1889, *and at the Tudor Exhibition in* 1890, *when it was pronounced by some critics to be the best portrait of that Exhibition*

Formerly ascribed to Sir An. More

ALONSO SANCHEZ COELLO (School of).

178 Portrait of the Emperor Charles V. (born 1500; died 1558). A three-quarter length figure, standing turned to the left; the right hand is resting on a table, the left hand is on the hilt of his sword; his black coat is lined with fur, and over it he wears the Order of the Golden Fleece

7 17. 6

Canvas—48 *in.* by 36½ *in.*

FRANCESCO BASSANO DA PONTE (1545–1597).

179 His own Portrait. A bust, turned to the right

8. 8

Francesco Bassano was born on 26th January 1545, at Bassano, settled at Venice, where he died on 4th July 1597. *See* Ridolfi, 'Vite Pittori Veneti,' p. 153.

Canvas—27 *in.* by 22 *in.*

ISABELLA SANCHEZ COELLO (1564–1612).

180 Portrait of Philip III., King of Spain. A whole-length figure, standing in front of the Royal tent, and turned to the right; in rich armour, and wearing the Order of the Golden Fleece

43. 1

Philip III. of Spain was born in 1578, became King of Spain and Portugal in 1598, and died in 1621.

Canvas—28 *in.* by 17 *in.*

Companion picture to No. 181

From the Markham Collection

ISABELLA SANCHEZ COELLO (1564–1612).

181 Portrait of Mary Margaret of Austria, Queen to Philip III. A whole-length figure, standing and turned to the left, clad in a white state dress; in the right hand an open book; she wears a crown in her hair, and other very fine Spanish jewellery

43. 1

Mary Margaret of Austria, daughter of the Archduke Charles, was married to Philip III. in 1599. She died in 1611. Philip IV. was her son. (See No. 182).

Companion picture to No. 180

From the Markham Collection

Canvas—28 *in.* by 17½ *in.*

BART. GONZÁLEZ (1564–1627).

182 Portrait of Philip IV., King of Spain. A bust, turned to the right, wearing the Order of the Golden Fleece

2. 2

King Philip IV. was born in 1605. The portrait must have been painted soon after his marriage, as he appears to be very young here.

Canvas—23⅜ *in.* by 17⅜ *in.*

Companion picture to No. 183

BART. GONZÁLEZ (1564–1627).

183 Portrait of Princess Elizabeth of France, Queen to Philip IV. of Spain. A bust, turned to the left, wearing a dark dress and having a jewel in front of it

12. 16

Elizabeth, daughter of Henry IV., King of France, and of Marie de' Medici, was born in 1602, and married to King Philip IV. of Spain in 1615. She died in 1644.

Companion picture to No. 182

Canvas—23⅜ *in.* by 17⅜ *in*

SCHOOL OF CLOUET (ABOUT 1520).

184 PORTRAIT OF FRANCIS I., King of France (1491–1547). A bust, the head slightly turned to the left. In the background is the inscription—FRANCISC'·D'·G FRANCIAE·REX

Canvas—28½ *in.* by 23¼ *in.* ✠

See Illustration

PIERRE MIGNARD (ASCRIBED TO) (1610–1694).

185 PORTRAIT OF LOUIS XIV., King of France. A bust, representing the King when young. He wears a long wig, is clad in armour, and has the riband of the Order of the Holy Ghost. The bust is encircled by an ornamental framework, with flowers and fruit and other allegorical emblems, which are all executed with the greatest delicacy. The sun above is meant to be the emblem of "Le roi soleil."

On the back of the panel is a contemporary engraving corresponding with the picture

Panel—11⅜ *in.* by 8⅜ *in.*

From the Collection of the Duke of Roxburghe

GERMAN SCHOOL (AFTER ALBERT DÜRER).

186 PORTRAIT OF THE ELECTOR FREDERICKTHE WISE, of Saxony. The coat-of-arms of Saxony are in the background. He was a protector of Luther as well as of Dürer

Panel—6¼ *in.* by 5 *in.* ✠

From the Marquess of Donegal's Collection

A. DÜRER.

187 PORTRAIT OF THE ELECTOR FREDERICK THE WISE. Engraving corresponding with the picture; executed by Dürer in 1524. Bartsch, 104

FRANSISC D G
FRANCI REX

HANS HOLBEIN (AFTER).

188 PORTRAIT OF ERASMUS OF ROTTERDAM (1467–1536). A bust, turned to the left, seen in profile; he is occupied with writing at a desk

An early and probably contemporary replica

Panel—11½ *in.* by 9½ *in.* ✠

60.15

ENGLISH SCHOOL, AND EARLY MASTERS PAINTING IN ENGLAND.

CORNELIS KETEL (1548–1609).

189 PORTRAIT OF THE COUNTESS OF ARUNDEL. A three-quarter length figure, standing, in dark dress and a large plaited ruff, holding a golden chain in both hands

On the left is the inscription—

Anne Da^r^ to Thomas and Sister
& coheir to George Lord Dacres
of Gillisland Aet. 29 : 1576
marr^d^ to PHILIP E^L^ of
Arundel

Panel—41¾ *in.* by 28 *in.*

3.2.14

MABUSE (1470–1541).

190 PORTRAIT OF AN ENGLISHMAN, about 1520. A bust, turned to the left; both hands are shown

This very fine painting has been ascribed to Holbein. It is said to represent John More, son of Sir Thomas More.

5.4.12

Panel—17 *in.* by 11¾ *in.* ✠

See Illustration

From the Collection of Lord Donegal.

CORNELIS KETEL (1548–1609).

191 Portrait of a Gentleman. A half-length figure, turned to the right, both hands in front of him; in a black coat and wearing a black cap

Panel—23½ *in.* by 18¾ *in.*

LUCAS DE HEERE (1534–1584).

192 Portrait of Charles de l'Ecluse. Half-length figure, turned to the left; in his left hand he has a branch of a plant, and his right hand rests on the open book, which contains a drawing of the plant beneath the heading—"Liber tertius Dioscoridis"

Charles de l'Ecluse, well known for his books on medicinal herbs, and especially on the species of the Dioscoreæ, was born in 1525 and died in 1609.

Inscribed on the background—AETATIS SVAE XXXIII, *and dated* 1557

Panel, oak—30 *in.* by 27¾ *in.*

LUCAS DE HEERE (1534–1584).

193 Portrait of a Lady. A half-length figure, standing and turned to the left

Panel—11½ *in.* by 9½ *in.*

From the Collection of Earl Cowley

LUCAS DE HEERE (1534–1584).

194 Bust of a Lady, turned to the left. Probably the portrait of an English lady

Panel—14¼ *in.* by 11¾ *in.*

MARK GEERARTS, THE YOUNGER (1561–1635).

195 PORTRAIT OF A GIRL. A bust; a large ruff round the neck.
Inscribed ANNO DÑI 1591

Painted in the manner of Lucas de Heere, of whom the painter had been a pupil at Bruges.

Panel—9¼ *in.* by 8 *in.*

Inscribed on the back—Madame Schiman

FLEMISH MASTER OF THE MIDDLE OF THE SIXTEENTH CENTURY.

196 PORTRAIT OF AN ENGLISHMAN, said to be Edward Chichester. Both hands are shown; in the left hand is a paper
Panel—13 *in.* by 9⅜ *in.*

UNKNOWN (ABOUT 1500).

197 PORTRAIT OF A LADY, standing, and holding a document in her hand

The picture appears to be by the hand of some early English artist.

Copper—7¾ *in.* by 5¾ *in.*

JOOST VAN CLEEF (1520–1556).

198 PORTRAIT OF A GENTLEMAN. A bust, turned to the right; the left hand on his fur coat, his gloves in his right hand, which rests on the parapet in front of him

Panel (arched top)—14½ *in.* by 11 *in.*

From the Collection of Conte de Cebrario di Torino

N. HILLIARD (1547–1619).

199 PORTRAIT OF A LADY. A bust, in rich costume, turned to the left

Panel (oval)—17 *in.* by 13½ *in.*

WILLEM WISSING (1656–1687).

200 Portrait of a young English Nobleman, in armour. A bust, turned to the left

Panel—12½ *in.* by 10¼ *in.*

DOBSON (1610–1646).

201 Portrait of a Lady. A bust, turned to the left

Canvas—30 *in.* by 25 *in.*

From the Collection of the Duke of Roxburghe

SIR PETER LELY (1618–1680).

202 Portrait of a Lady. A bust, fair curly hair and low dress

Canvas—29 *in.* by 24 *in.* ✠

From the Collection of the Marquess of Hastings

See Illustration

GAINSBOROUGH (1727–1788).

203 Portrait of a Lady. A bust, turned to the right: a sketch

Panel—7⅜ *in.* by 6¼ *in.* ✠

See Illustration

ENGLISH SCHOOL.

204 Portrait of an Old Lady. A bust, life size

This picture appears to have been painted by Andrew Morton, or some other artist of the beginning of the present century.

Canvas—25 *in.* by 21½ *in.* ✠

SIR ANTHONY VAN DYCK (1599–1641).

205 Portrait of Elizabeth, Duchess of Lenox and Richmond. A half-length figure, turned to the right, with roses in both hands; she wears a low red dress.

The engraving of the picture, by Hollar, is inscribed: ILLVSTRISS.ma D.na DOMI.na ELISABETHA VILLIERS DVCESSA DE LENOX ET RICHMOND, etc. FILIA GEORGIJ VILLIERS DVCIS ET COMITIS BVCKINGHAMIAE

Canvas (circular)—39 *in. diam.*

From the Sanderstead Court Collection

FRENCH SCHOOL.

FRANÇOIS CLOUET (called JANET) (1516–1572).

206 Portrait of Catherine de' Medici (born 1519, married Henri II. when Duke of Orleans in 1533, and after his death was Regent for her son, Francis II; she died in 1589). A bust, slightly turned to the right

Panel—7 *in.* by 6 *in.* ✠

From the Doria Pamfili Palace, Rome

FRANÇOIS CLOUET (called JANET) (1516–1572).

207 Portrait of King Francis II. of France (born 1544, married to Mary Queen of Scots in 1558, succeeded his father, Henri II., in 1559, and died in 1560).

In this bust he appears to be about 10 years of age. The date at which the three pictures were executed appears therefore to have been about the year 1554.

Panel—7 *in.* by 6 *in.* ✠

See Illustration

From the Doria Pamfili Palace, Rome

FRANÇOIS CLOUET (CALLED JANET) (1516–1572).

208 PORTRAIT OF KING HENRI II. OF FRANCE (born 1519, succeeded Francis I. in 1547, died in 1559). A bust, slightly turned to the left

Panel—7 *in.* by 6 *in.*

From the Doria Pamfili Palace, Rome

F. CLOUET

209 PORTRAIT OF MADAME DE LA FAYETTE. A bust, with a black dress and head-dress, and a chain of pearls

Panel—12½ *in.* by 10¼ *in.*

F. CLOUET.

210 PORTRAIT OF A FRENCH PRINCE. A bust, turned to the left, wearing a white coat and a golden chain round the neck

Inscribed above—AN · DNI · 1568: AETATIS SVÆ, 26

Panel—16¾ *in.* by 12 *in.*

F. CLOUET.

211 PORTRAIT OF A LADY. A bust, with a diadem of pearls in the hair

Panel—11 *in.* by 8¼ *in.*

From the Earl of Cowley's Collection

See Illustration

AMBROISE DUBOIS (1543–1614).

212 PORTRAIT OF A LADY OF THE FRENCH COURT. A whole-length figure, standing, and holding a wreath of flowers; on the table at her side are two tulips. The head is no doubt a portrait. The figure is apparently painted in imitation of some antique statue

Copper—12 *in.* by 8 *in.*

AMBROISE DUBOIS (1543–1614).

213 Portrait of a Lady of the French Court. A whole-length figure in a fancy costume, holding a spear in her left hand; in the background is a landscape with a river

Copper—10¾ *in.* by 7¾ *in.*

JEAN BAPTISTE SANTERRE (1658–1717).

214 Four Ladies and a Young Man Feasting. A group of three-quarter length figures. Three ladies are seated round a table

The principal figure on the right was engraved by Chateau in 1708, with the following explanatory rhymes:—

"A me voir j'ai les traits d'une beauté divine,
Les yeux noirs et brillants un tein vif et charmant,
Mais j'ai l'esprit formé d'une étoffe si fine,
Que j'eu donné à garder au plus subtil amant."

Santerre was excessively careful in the execution of his pictures. There are a few works by him in the Louvre, but elsewhere very rarely met with.

Panel—12 *in.* by 9½ *in.*

JOSEPH VERNET (1714–1789).

215 A Seaport. On the left is a lighthouse on a rock, and near it an ancient building in ruins; on the right is a French frigate; several figures in the foreground

Copper—12½ *in.* by 15¾ *in.*

BOUCHER (1703–1770).

216 Hebe, with Bacchantes and Cupids. Hebe is reclining on a couch, holding a goblet and a decanter; one of the Bacchantes is kissing Cupid

In the colouring the artist appears here to have been greatly inspired by Rubens.

Panel—14 *in.* by 22 *in.*

JEAN BAPTISTE PATER (1695–1736).

217 The Fortune Teller. On the right, in the centre of a group of figures, is a lady in blue and white, to whom a gipsy woman is telling the fortune

Panel—7½ *in.* by 9½ *in.*
Companion picture to No. 218
Engraved by Basan

JEAN BAPTISTE PATER (1695–1736).

218 Fête Champêtre. A composition of ten figures, some making music, others conversing

Panel—7½ *in.* by 9½ *in.*
Companion picture to No. 217
The picture has been engraved

FRAGONARD (1732–1823).

219 Courtship. A girl and a youth seated under a tree

Canvas (oval)—13½ *in.* by 10 *in.*

J. B. GREUZE (1726–1805).

220 La Comtesse Mollien, when a child. Sketch of a girl's head, turned to the right

Panel—5¼ *in.* by 4¼ *in.*

H. D. VAN BLARENBERGHE (1734–1812).

221 A Landscape in Summer. In the foreground is an inn, and in front of it numerous figures merrymaking

The foliage of the trees and the very small figures in the distance are painted with extraordinary care.

Vellum—9¼ *in.* by 12 *in.*
Signed—van Blarenberghe inv. à Lille
Companion picture to No. 222
From Lord Ponsonby's Collection

H. D. VAN BLARENBERGHE (1734–1812).

222 A Landscape in Winter. In the foreground a frozen river with figures skating; on its banks a castle; a town and mountains in the distance

Blarenberghe's pictures are marvels of precision in their minute execution.

Vellum—9¼ *in.* by 12 *in.* ✠

Signed—van Blarenberghe inv.

Companion picture to No. 221

From Lord Ponsonby's Collection

See Illustration

5-16

H. D. VAN BLARENBERGHE.

223 A Landscape. In the foreground a road. In the middle distance the valley of a winding river, and at its bank a fortified place. The scenery is evidently French

On vellum—6¼ *in.* by 8⅝ *in.*

7 17.6

H. D. VAN BLARENBERGHE.

221 View of a Swiss Lake, with cattle and sheep in the foreground, and high mountains in the distance

On vellum—4¾ *in.* by 6⅝ *in.*

3.3

GERMAN SCHOOL.

SCHOOL OF COLOGNE (about 1400).

225 Adoration of the Infant Christ. The Virgin is kneeling in front of a shed; St. Joseph is behind, asleep; five small angels, forming a circle with her, are adoring the Infant Christ in the centre. This is one of the earliest and most naïve representations of the legend, according to which light was streaming forth from the body of the Infant Saviour. Above are two groups of angels singing, "Gloria in excelsis," and "Et in terra." Two shepherds in the background

Panel—36½ *in.* by 25¾ *in.* ✠

Painted about the middle of the fifteenth century

See Illustration

From the Collection of Lord Belfast

SCHOOL OF FRANCONIA (about 1520).

226 A Pietà. The figure of the dead Christ is supported by an angel who is standing behind him; another is kneeling on the right

Painted under the influence of Dürer.

Panel—11¾ *in.* by 9¼ *in.*

MARTIN SCHOENGAUER (ascribed to) (1450–1488).

227 The Flagellation. A composition of six figures inside a hall. On the back of the frame is a copy of Schoengauer's engraving of the same subject

Panel—6½ *in.* by 4½ *in.*

From the Collection of the Marquess of Donegal

Purchased 1932

CRISTOPH AMBERGER (1500–1562).

228 Portrait of a Man. A bust, turned to the right, with a white beard; a rosary is in his hands, which are resting on a parapet

Amberger was a pupil of Hans Holbein the elder. He was also influenced by Hans Burgkmair and by Hans Holbein the younger.

Panel—21½ *in.* by 15¼ *in.* ✠

See Illustration

BARTHEL BEHAM (1502–1540).

229 Portrait of the Emperor Ferdinand I. of Germany (born 1503; reigned 1558-1564). A bust, turned to the right; he is holding a folded paper; he wears the Order of the Golden Fleece

Panel—16½ *in.* by 12¼ *in.* ✠

See Illustration

BARTHOLOMAEUS BRUYN (1493–about 1550).

230 Portrait of a Gentleman. A bust, with both hands in front of him; black cloak, lined with fur

Inscribed above, 1545 *and* 60 (*his age*)

Exhibited at the Royal Academy in 1876, when in the collection of Col. Markham. It was then entered in the catalogue as being a portrait of Martin Luther, by Lucas Cranach.

Panel—10¼ *in.* by 8 *in.*

Companion picture to No. 231

From the Markham Collection

BARTHOLOMAEUS BRUYN (1493-about 1550).

231 Portrait of a Lady. A bust, with both hands in front of her; she wears a black cloak lined with fur, and a black head-dress

Inscribed above, 54 *and* 1545

Exhibited at the Royal Academy in 1876, when in the collection of Colonel Markham. It was then entered in the catalogue as being a portrait of Luther's wife. Some curious statements to that effect in early handwriting are on the back of the panel. However, neither the features nor the dates on the two portraits justify that assumption.

Panel—10¼ *in.* by 8 *in.*

Companion picture to No. 230

From the Markham Collection

JAN VERMEYEN (1500–1559).

232 The Battle of Pavia. The representation of this famous battle, in which Francis I. was made a prisoner, in 1525, agrees in its details with the authentic reports of the event. On the left, in the foreground, are the German soldiers, led by Frundsberg, the knights on horseback led by the Marquess of Pescara, and in front of them the Spanish arcabuseros, who attack the French inside the Park of Mirabella. The scene beyond, on the extreme left, represents the capture of the French King, when falling from his horse, being wounded by Count Von Salm. On the right the King is represented again, when led away, riding on a mule through the broken wall of the park. The fortified town of Pavia, with its canals, is seen in the distance.

Jan Vermeyen was the court painter of the Emperor Charles V., for whom he painted several large pictures of the campaign of his reign. *The picture, which was formerly ascribed to Dürer, is described in 'Les Arts en Portugal,' par le Comte A. Raczynski, Paris,* 1846, *p* 275, as being in the palace of Saldanha Castro Albuquerque Ribafria at Lisbon. It appears from a document published there that the picture has been in possession of that family for about three hundred years. A certified copy of the will referred to below was acquired by Mr. Doetsch when he bought the picture about ten years ago.

Panel—68½ *in.* by 46 *in.* ✠

See Illustration

Formerly in the Collection of Dom Fernando Alvares de Castro, in whose will it is mentioned

Bought from the Conte de Penemacore, a descendant of Dom Fernando

ALBERT DÜRER (AFTER).

233 THE TRIUMPHAL PROCESSION OF THE EMPEROR MAXIMILIAN

In the year 1522 A. Dürer executed the large woodcut of the Triumphal Car, and in the same year the town hall of Nürnberg was decorated with a large painting reproducing the same design on a large scale. This very carefully executed replica on panel is evidently by the hand of a German artist. *The background is here formed by a view of the City of Rome*, which must have been prepared on the spot. It gives the picture an additional importance, because of the minute accuracy with which it represents the details. The following buildings call for special attention. On the left, St. Peter's in its unfinished state; to the right the Castello Sant Angelo, with the old bridge over the Tiber; beyond it the church of Trinità de' Monti and the Villa Medici on the Pincio; near it, on the left, S. Maria del Popolo; in the centre is the Pantheon, and above it the Quirinal, crowned by gardens (and no palace); further to the right is the old Capitol, and the highest point is reached by the gardens of the Esquilinus; next comes the Colosseum and the old palace of the Lateran.

This panoramic view is evidently taken from the Janiculus.

Panel—93¾ *in.* by 20¼ *in.*

The corresponding engraving is attached to the picture

See Illustration

ALBRECHT DÜRER (AFTER).

234 VIRGIN AND CHILD. The composition of this picture is taken from one of Dürer's engravings. In the details there are various alterations

Copper—9 *in.* by 7¼ *in.*

GEORG PENCZ (1500–1550).

235 PORTRAIT OF A GERMAN NOBLEMAN, of the time of the Reformation. A bust, both hands in front of him; he wears an overcoat lined with fur

Panel—26½ *in.* by 19¼ *in.*

LUCAS KRANACH THE ELDER (1472–1553).

236 Virgin and Child. The Infant Christ is standing in the lap of the Virgin, a half-length figure with long fair hair falling down in curls; he is taking a berry from a grape

Panel—19¼ *in.* by 13 *in.* ✠

Signed with the dragon

From the Collection of the Marquess of Donegal

Engraved by H. Walde. See Schuchardt's 'Leben u Wirken L. Kranach's,' II., 169

See Illustration

LUCAS KRANACH.

237 Lucretia. A three-quarter length figure, richly dressed; the dagger is in her left hand; in the background steep rocks, with castles and a lake

Panel—15½ *in.* by 10 *in.*

From the Collection of the Marquess of Donegal

LUCAS KRANACH THE YOUNGER (1515–1586).

238 Portrait of Elizabeth Krelerin. The figure is three-quarter length, seated, smaller than life size; the hands are clasped. Above, on the light background, is the inscription—ANNO ÆTATIS XXX ANNO CHRISTI SALVATORIS MDLXI; *and underneath it is the painter's mark* (a flying dragon). The medal attached to the frame is inscribed—ELIZABET·KRELERIN HET ICH DIE GESTALT VND WAS 47 JAR·ALT

Hans Krell was a contemporary painter of Leipzig. He was a follower of the Wittemberg School of painting, and the lady here represented appears to be his wife.

Panel—33½ *in.* by 26 *in.* ✠

See Illustration

ANN ETA D XXX
ANN POST REDEMPTORIS M D L XX

LUCAS KRANACH.

239 Hercules and the Lycian Girls. A composition of five three-quarter length figures

Panel—19¾ *in.* by 24⅞ *in.*

From the Collection of the Marquess of Donegal

See Schuchardt, 'L. Kranach,' II., 18

GERMAN SCHOOL (1549).

240 Portrait of a Lady, seated and turned to the left; her hands are clasped; on the fingers of her hands are several rings with precious stones; above, on the right, is a coat-of-arms

Inscribed—

ANNO DNI MDXXXXVIIII

IHRES ALTERS IM XXXXV JAHR

At the side is a coat-of-arms (of the reigning house of Anhalt Bernburg [?])

The medal worn by the lady is a work of Hans Reinhard, Leipzig 1547. The original medal is in the South Kensington Museum.

Panel—25 *in.* by 20¼ *in.*

GERMAN SCHOOL (1544).

241 Portrait of Barbara Kressin. A half-length figure, standing and turned to the left, holding a pair of gloves

Inscribed above on the right—

BARBARA KRESSIN AETATIS SVAE

XVII ANNO · VERO DNI

MDXXXXIIII

Part of this inscription is repeated on the left, apparently at a later date. This interesting portrait has been ascribed to various Italian masters (*by Mr. Berenson to Bernardino Licinio, 'Venetian Painters,' p.* 102), but it may be assumed to belong rather to the German School, considering that the lady here represented was probably a relative of Christoph Kress (born 1484, died 1535), a Nürnberg patrician and high official, whose coat-of-arms has been engraved by Dürer.

Canvas—43½ *in.* by 38 *in.* ✠

Vide B. Berenson, 'Venetian Painters,' p. 102.

See Illustration

LUCAS KRANACH.

242 Judith with the Head of Holofernes. A half-length figure, with the sword held up in the right hand, and holding in the left the head of Holofernes on a parapet in front of her

It is said that the lady here represented is the portrait of some contemporary princess of Saxony. The fashionable style of her dress and other adornments seem to favour this supposition.

Signed with the dragon

Panel—8¼ *in.* by 5⅞ *in.*

From the Collection of the Marquess of Donegal

H. HOLBEIN (1497–1543).

243 Portrait of King Henry VIII. Bust, facing the spectator, attired in a sumptuous state robe; in his right hand the gloves, and on his head a black cap with feather and jewels; the chain hanging down in front is decorated by a repetition of his initial letter, alternating with spiral-fluted small columns

On the back of the panel is the following note: "*Given by the King to Sir John Tregonwell, with the suppressed monastery of Milton Abbas in Devonshire, and remained there till* 1852.

Panel—24 *in.* by 22⅝ *in.* ✠

See Illustration

JOHANN ROTENHAMER (1564–1623).

244 Diana and Actæon. In the foreground is a group of nymphs, with Diana on the left; Actæon appears in the distance: high trees in the foreground

The picture has been engraved by J. F. Beauvarlet, with a dedication to Count de Coigny, in whose possession it appears to have been during the second half of last century. The inscription on the engraving states that the landscape is by J. Breughel, which may reasonably be doubted, as both the figures and the landscape appear to be his own work.

Copper—10¾ *in.* by 13¾ *in.*

JOHANN ROTENHAMER (1564–1623).

245 The Skinning of Marsyas. Marsyas is on the right, with his arms tied to a tree; he is surrounded by other satyrs; on the left are some nymphs

Copper—13¾ *in.* by 17½ *in.*

Painted under the influence of Tintoretto

ELSHEIMER, SCHOOL OF (1578–1629).

246 The Meeting of Esau and Jacob. A composition of numerous figures; hilly landscape

Panel—21¾ *in.* by 29¾ *in.*

Painted towards the end of the sixteenth century

JOHANN KUPEZKY (1667–1740).

247 Portrait of a Princess. A half-length figure, with powdered hair and richly dressed, the right hand resting on the crown at her side

Kupezky is known to have painted portraits of princes of the house of Habsburg, the Hanover and other princely houses.

Panel—6½ *in.* by 5¼ *in.*

FRANZ CHRISTOPH JANNECK (1703–1761).

248 The Repast in the Wood. A group of two gentlemen and two ladies round a table, one of whom is holding a guitar

The works of this Austrian painter, a contemporary of Watteau and Pater, are highly finished.

Panel—10¼ *in.* by 13½ *in.*

SPANISH SCHOOL.

THEOTOCOPULI (1548–1625).

249 Portrait of the Archduke Albert of Austria. A half-length figure turned to the right; his right hand held up in front

Archduke Albert was born in 1559. In 1583 he was appointed Viceroy of Portugal, and in 1596 Governor of the Low Countries. He died in 1621.

Canvas—32½ *in.* by 26½ *in.*

LUIS DE MORALES, called EL DIVINO (1509–1586).

250 Salvator Mundi. A half-length figure of Christ, with the right hand raised, and holding in his left hand the globe with a large cross

Above is the inscription—JESVS CHRISTVS

The pictures by Morales of small dimensions, like the present picture and No. 251, appear to justify much more his surname "El Divino" than the more common paintings on a large scale which bear his name.

Panel—6½ *in.* by 5 *in.*

From the Collection of Earl Cowley

The Companion to No. 251.

LUIS DE MORALES (called EL DIVINO).

251 Virgin and Child

Panel—6⅝ *in.* by 5¼ *in.*

Painted under the influence of Correggio and Parmeggiano

From the Collection of Earl Cowley

The Companion to No. 250.

SPANISH SCHOOL (about 1550).

252 Portrait of a Spanish Prince. A half-length figure, standing, the right hand on a table, and the left on the hilt of his sword

Canvas—46½ *in.* by 36 *in.*

PANTOJA DE LA CRUZ (1551–1609).

253 Portrait of a Spanish General. A half-length figure, in rich armour, the left hand on the hilt of his sword; he wears the Red Cross of the Order of the Temple

Canvas—34 *in.* by 27 *in.*

PANTOJA DE LA CRUZ (1551–1609).

254 Portrait of a Spanish Princess. A bust, turned to the left; the black dress is richly beset with jewels

Canvas—24¾ *in.* by 19½ *in.*

RIBERA (1588-1656).

255 Portrait of a Young Man. A bust, turned to the right

This picture has also been ascribed to Velasquez, with whose style it has much in common.

Canvas—18¾ *in.* by 15 *in.*

VELASQUEZ, SCHOOL OF.

256 Don Carlos Balthasar, on horseback. The young prince is seated on a horse, which is galloping to the left; on his right hand a falcon; attendant figures near him; in the foreground dead game, and a tree with various birds

Canvas—19¾ *in.* by 17 *in.* ✠

MURILLO, SCHOOL OF.

257 The Miracle of St. Nicholas of Bari. The saint bishop is standing on the right, in front of a tub, out of which three children are rising; behind it is a man; angel boys above

Canvas—17⅝ *in.* by 12⅝ *in.* ✠

SPANISH SCHOOL (about 1650).

258 The Adoration of the Shepherds. A composition of four whole-length figures. They are grouped round the Infant Christ, who is in the centre

Canvas—17 *in.* by 12 *in.* ✠

SPANISH SCHOOL (about 1550).

259 Virgin and Child. The Virgin, a half-length figure, is seated, and has the Infant Christ in her lap; he wears a long white shirt, and has the hands folded in prayer

Painted on metal—9⅜ *in.* by 7½ *in.*

EARLY FLEMISH SCHOOL.

HUGO VAN DER GOES (1405–1482).

260 Virgin and Child. The Virgin is standing behind a parapet, on which the Infant Christ is seated; on the left is a vase with lilies; a landscape in the background; the red mantle of the Virgin is of uncommon brilliancy, and the veil on the Virgin's head is of the most delicate execution

Panel—17¾ *in.* by 12½ *in.*

JAN MOSTAERT (1474–1549).

261 The Virgin and Child Enthroned, with a landscape in the background

The peculiar reddish tone of colouring in the flesh tints, and the minute execution are characteristic of this great Master, who was the last representative of the Gothic style during the sixteenth century.

Panel (arched top)—11¾ *in.* by 7¾ *in.*

From the Collection of Conte de Cebrario di Torino

THE "MASTER OF THE FEMALE HALF-FIGURES" (about 1500).

262 Mary Magdalen. A half-length figure, slightly turned to the left; she is richly dressed; in her hands is the vase of ointment

Panel—13½ *in.* by 11 *in.*

FLEMISH SCHOOL (about 1560).

263 Virgin and Child. The Virgin is seated in a landscape with the Infant Christ in her lap on a cushion; a basket with fruit and a parrot are in front of her, and she is offering a grape to the Child; various episodes are represented in the background

Panel—28¼ *in.* by 22½ *in.*

EARLY FLEMISH SCHOOL.

264 The Crucifixion. St. John is standing on the right, and the Virgin on the left of the Cross; Mary Magdalen is kneeling at its foot; in the background is a landscape with a view of a Flemish town

Panel—25 *in.* by 19¼ *in.*

From the Beresford-Hope Collection

QUENTIN MATSYS (1466–1531).

265 Salvator Mundi. A bust of Christ, the right hand raised, the left hand on a globe of crystal, with reflections, an enamelled cross on it

The grand and severe style in which the subject is treated, the perfect drawing, especially of the hands, and the minute accuracy in the delineation of the details are peculiar to the Master.

Panel—17 *in.* by 12½ *in.*

EARLY FLEMISH SCHOOL.

266 Salvator Mundi. A bust of Christ, turned to the left, the right hand raised in the act of benediction; on the border of of his coat is a Hebrew inscription

Panel—17 *in.* by 12½ *in.*

GHEERARDT DAVID (AT BRUGES FROM 1483; DIED 1523).

267 ST. JEROME. A half-length figure; the crucifixus is in front of the saint; his cardinal's hat above, on the trunk of a tree; the lion's head is in the foreground; a wood in the distance

Panel—9½ *in.* by 3 *in.*

Originally the picture formed the left wing of a small altar

Companion picture to No. 268

GHEERARDT DAVID (AT BRUGES FROM 1483–1523).

268 A MALE PORTRAIT Half-length figure of a donor, with hands clasped, in a black coat; in the distance a landscape with trees

Panel—9½ *in.* by 3 *in.*

Originally the picture formed the right wing of a small altar

Companion picture to No. 267

ROGER VAN DER WEYDE (1400–1464).

269 PORTRAIT OF PHILIP II., DUKE OF BURGUNDY. A bust, turned to the left, in rich costume, the Collar of the Golden Fleece round his neck

Above is the inscription—PHILIPPVS·S(ecundus)·DUX.

Philip II., surnamed "the Good," was born in 1396 and died in 1467. He allied himself with Henry V. against France, and besieged Calais in 1436. He is here represented as of old age. Philip was the founder of the Order of the Golden Fleece, 1429.

Panel—15¾ *in.* by 11⅝ *in.*

From the Murray Collection

BERNARD VAN ORLEY (1493–1542).

270 A TRIPTYCH. In the centre The Adoration of the Infant Christ, with angel boys and shepherds; on the left wing The Adoration of the Magi; and on the right wing The Circumcision

Panel—the centre 26¾ *in.* by 24½ *in.*; *the wings* 28½ *in.* by 10¼ *in.* ✠

From the Collection of Earl Cowley

See Illustration

BERNARD VAN ORLEY (1493–1542).

271 Virgin and Child. The Virgin, a bust, is turned to the right, and supports the Infant Christ with both hands; he holds a bunch of cherries

Panel—10¾ *in.* by 8⅜ *in.*

BERNARD VAN ORLEY (1493–1542).

272 Holy Family. The Virgin is seated on the right, and appears to be abont to take up the Infant Christ, who is on the left; behind are St. Elizabeth and St. Joseph, who is holding up the green curtain in the background

Panel—51½ *in.* by 37¾ *in.* ✠

See Illustration

BERNARD VAN ORLEY (1493–1542).

273 Holy Family. On the right is the Virgin, seated, with the Infant Christ standing on His cradle; St. Elizabeth, kneeling, is supporting the Infant St. John; three angels are offering fruit; St. Joseph is seen from behind; a landscape in the background

The principal figures are painted in imitation of Raphael's so-called "Vierge au Berceau," now in the Louvre Gallery in Paris.

Panel—39½ *in.* by 33½ *in.*

JAN VAN MABUSE (1470–1541).

274 Virgin and Child. The Virgin is standing before a parapet, and supports the Infant Christ in front of her; some buildings are seen through an open window on the left

This composition has been repeated by the artist several times, with slight variations. The replica in the Antwerp Museum (No. 895) is without the landscape.

Panel—35 *in.* by 26½ *in.* ✠

JAN VAN MABUSE (1470–1532).

275 Virgin and Child, with an angel. The Virgin is seated in an open landscape, and holds the Infant Christ on her lap; at her side is a flying angel holding a wreath of flowers above her head; in the background a landscape

Panel (*arched top*)—10 *in.* by 7½ *in.*

JAN VAN MABUSE (1470–1532).

276 Virgin and Child. The Virgin, a bust, is slightly turned to the left. She is supporting the Infant Christ with both hands

Panel—16¾ *in.* by 12¾ *in.*

From the Earl of Pembroke's Collection

FLEMISH SCHOOL (about 1500).

277 David and Judith. On the left is David, holding the head o Goliath; at his side is a sword, hanging down; on the righ t is Judith, who has a sword in her right hand, and the head of Holofernes in her left hand; both figures are nearly undraped; in the background is a landscape with a winding river

Panel—17¼ *in.* by 12½ *in.*

On the back of the panel is a monogram formed by the letters N. V. E. T. and a cross.

From the Duc de Vitry

MICHAEL COXIE (1499–1592).

278 The Almighty Bringing Eve to Man. The Almighty, in the person of man, is draped in a richly-embroidered robe; the serpent is in the foreground; in the background, on the right, is Adam, near the tree of knowledge

Panel—49 *in.* by 35¼ *in.*

MARTIN HEEMSKIRK (1498–1574).

279 Abraham and the Three Angels. The three angels are seated round a table, and Abraham is standing on the right; in the background are Sarah, Abraham taking leave of the angels, and other episodes; the various animals in the foreground are painted with special care

A typical work of the artist's style, who was one of the first who replaced traditional native art by the adoption of Italian, especially Florentine drawing, composition and colouring.

Panel—48¼ *in.* by 65 *in.*

M. HEEMSKIRK (1498–1574).

280 The Virgin and Child, and the Infant St. John, with two Angel Boys. The Virgin, with the two children at her side, are seated on the ground; the angel boys, standing behind, are playing musical instruments; on the left is a fine vase containing fruit

Panel—43¼ *in.* by 39¾ *in.* ✠

See Illustration

FLEMISH SCHOOL.

JOACHIM PATINIER (1490–1524).

281 The Virgin and Child are seated in a landscape; high mountains and a seaport are seen in the distance

Panel—13½ *in.* by 16¼ *in.*

GILLIS VAN CONINXLO (1544–1607).

282 Landscape, with Figures. On the left, under a group of trees, are Venus, Adonis and a Cupid; on the right is an extensive landscape, with numerous details

The works of this Master are exceedingly scarce (*see* A. J. Wauters 'La peinture flamande,' and Prof. Woermann's 'Catalogue of the Dresden Gallery'). Karel van Mander, his contemporary, calls him the best landscape painter living. He was the founder of a new and peculiar style of representing landscapes, in which he was followed by Jan Breughel, R. Savery and others.

Copper—14½ *in.* by 20½ *in.*

Signed on the left with the monogram

See Illustration

SCHOOL OF FRANKENTHAL (about 1580).

283 The Martyrdom of St. Sebastian. The saint is on the right, tied to a tree; on the left is a group of soldiers; in the background is a castle, and a landscape of very minute execution

Signed on the left—R. (or H.) Ger·gnie. It has not been possible to identify the name, which is partly obliterated

Canvas—16¼ *in.* by 20½ *in.*

Companion picture to No. 284.

SCHOOL OF FRANKENTHAL (ABOUT 1580).

284 ST. JOHN THE BAPTIST PREACHING. The saint is standing under a tree on the left; soldiers and other figures are forming a group around him; on the right is a winding river

Canvas—16¼ *in.* by 20½ *in.* ✠

Companion picture to No. 283

JOSSE DE MOMPER (1564–1634).

285 LANDSCAPE, with figures. In the foreground is a road leading up a hill, and on it figures of peasants

Panel—14½ *in.* by 27¼ *in.*

JAN BRUEGHEL (1568–1625).

286 LANDSCAPE, with figures. A road leading through a village numerous figures and several waggons; on the right a lake

Copper—12 *in.* by 14½ *in.* ✠

From the Collection of the Duke of Roxburghe

JAN BRUEGHEL (1568–1625).

287 A SEAPORT. In the foreground are various groups of figures some selling fish. The circular building in the middle distance recalls San Stefano Rotondo at Rome; high mountains beyond; some ships and boats in the harbour

Signed J. B.

Copper—11¾ *in.* by 16¼ *in.* ✠

See Illustration

JAN BRUEGHEL.

288 LANDSCAPE, with figures travelling. High trees on the left; a road in the foreground, and on it waggons drawn by horses

Copper—6⅝ *in.* by 10¼ *in.*

JAN BRUEGHEL.

289 The Paradise, with Adam and Eve. Both figures, who are in the centre, are surrounded by numerous animals

Panel—10¼ *in.* by 22½ *in.*

JAN BRUEGHEL and F. FRANCKEN.

290 Summer. In the centre are Proserpina, Plenty, and two other allegorical figures; fish and fruit are at their feet; the numerous flowers and the birds above are executed with extreme care; mountains in the background

Copper—25½ *in.* by 19½ *in.*

JAN BRUEGHEL.

291 A Landscape, with figures travelling. The road is in the centre, and on either side are windmills; in the distance is the view of a large town

Copper—5½ *in.* by 7¾ *in.*

Signed—J Brueghel (1614)

FR. FRANCKEN (1542–1616) and JAN BRUEGHEL (1568–1625).

292 The Virgin and Child. The child is standing in the lap of the Virgin, a half-length figure, and the group is encircled by a wreath of flowers, the joints of which are held above by two angel boys

The flowers, by Jan Brueghel, are executed with marvellous precision and delicacy.

Copper—12¼ *in.* by 9⅜ *in.*

PAUL BRIL (1554–1626)

293 Landscape. Imaginary scenery; on the right are mountains sloping down into the sea; on a rock in the foreground is a circular temple in ruins, a copy from the famous temple at Tivoli; numerous figures in the foreground, selling fish

Copper—6¼ *in.* by 8¼ *in.*

PAUL BRIL (1554–1626).

294 Landscape. Imaginary scenery, with St. Jerome in the foreground on the left; various ancient and mediæval buildings at Rome, Naples and elsewhere, have been here introduced

Copper—10¼ *in.* by 15 *in.*

FLEMISH SCHOOL (about 1600).

295 A River Scene, with rocks and mountains on both sides

Below is the inscription "V. Heyde," but the picture appears to have been painted about a hundred years before the lifetime of this artist. It is in the manner of Paul Brill.

An eglomisé painting on glass

Glass—7 *in.* by 10¾ *in.*

ADRIAEN BROUWER (1605–1638).

296 A Peasant, carrying a glass of beer and a jug; behind him a woman: an interior; the two figures are half-length

Panel—8¼ *in.* by 5¾ *in.*

From the Collection of Lord Donegal

PIETER GYSELS (1621–1691).

297 View of a Harbour with Docks. The embankments are filled with figures in various occupations

Signed Petrus Gysels

Canvas—11 *in.* by 15½ *in.*

Companion picture to No. 298

PIETER GYSELS (1621–1691).

298 A Coast Scene. The shore, which occupies the foreground, is filled with numerous figures; some houses behind

Canvas—11 *in.* by 15½ *in.*

Companion picture to No. 297.

PIETER NEEFS (1577–1660).

299 Interior of the Church of St. James at Antwerp. The church has three naves; the columns are mostly covered by altars with pictures, among which there is a Resurrection of Christ and a St. Sebastian; several figures are about in the church

Signed P. NEEFS

Panel—29¾ *in.* by 41¾ *in.*

NICOLAS VAN VERENDAL (1640–1691).

300 The Meeting of David and Abigail. A composition illustrating the event described 1 Sam. chap 25, v. 18–35. The circular framework around the composition is profusely decorated with flowers

Canvas—52 *in.* by 63 *in.*

Signed NVF *(NVVF contracted)*

Companion picture to No. 301

Similar pictures by the same artist are in the Lichtenstein Gallery, Vienna

From the Marquess of Hastings' Collection

NICOLAS VAN VERENDAL (1640–1691).

301 The Finding of Moses. The circular framework around the composition is profusely decorated with flowers

Canvas—52 *in.* by 63 *in.*

Signed ΛVF (*NVVF contracted*)

Companion picture to No. 300

See note to No. 300

From the Marquess of Hastings' Collection

16.16

End of Second Day's Sale.

Third Day's Sale.

On TUESDAY, JUNE 25, 1895,

AT ONE O'CLOCK PRECISELY.

PICTURES BY FLEMISH MASTERS.

SCHOOL OF ANTWERP.

MARINUS VAN ROMERSVALE (1521–1560).

305 The Bankers. Two half-length figures are seated at a counter, the gentleman on the left is engaged in making entries in a ledger; numerous accessories

Dated 1552

Panel—35½ *in.* by 27 *in.*

From the Collection of the Duke of Roxburghe

FLEMISH SCHOOL.

306 Portrait of a Man. A bust, turned to the right; on the left is a coat-of-arms, and on the right the inscription—*Aet.* 25

The picture may be assigned to the "Master of the death of the Virgin."

Panel—26½ *in.* by 21 *in.*

FLEMISH SCHOOL.

307 PORTRAIT OF A GENTLEMAN. A bust, turned to the left, with both hands in front of him

On the frame is the contemporary inscription: ANO 1538—ANO ÆTATIS: 30—*and the motto*: SI DOMINVS NOBISCVM QVIS CONTRA NOS

Panel—19 *in.* by 14 *in.*

PIETER POURBUS THE ELDER (1510–1584).

308 PORTRAIT OF A YOUNG GENTLEMAN, said to be of the Portinari family, of Bruges. A bust, holding the gloves in his right hand, the left being on his waist

Inscribed—ÆTATIS·SVÆ XIX, *and dated* 1546

Panel—26 *in.* by 19¾ *in.*

Formerly in the Galeria Manfrini

FRANS POURBUS THE ELDER (1545–1581).

309 PORTRAIT OF A LADY. A three-quarter length figure, seated and turned to the left, in Flemish costume; above, on the wall, a coat-of-arms of the house of Nassau Orange

Panel—38¾ *in.* by 32 *in.*

See Illustration

FLEMISH SCHOOL.

310 PORTRAIT OF AN ENGLISH NOBLEMAN. A three-quarter length figure, standing, the right hand resting on a table, in black dress and wearing a plaited ruff

Inscribed above—AETATIS SVAE 32 AÑO DNI 1600

Panel—44 *in.* by 33½ *in.*

Painted in the manner of Lucas de Heere

FRANS POURBUS.

311 Portrait of a French Princess. A bust, turned to the left, in rich costume

Panel—12½ *in.* by 9 *in.*

See Illustration

From the Pamfili Doria Palace, Rome

FRANS POURBUS THE YOUNGER (1569–1622).

312 Portrait of King Henry IV., of France. A full-length figure, standing, dressed in black, wearing the Order of the Holy Ghost (founded by Henry III. in 1578); his right hand resting on a chair with the Royal crown over his initial, and fleur-de-lys decoration; behind, a green curtain

Henry IV. died in 1610, when fifty-seven years of age. It may be inferred from his appearance in this picture that it must have been taken just before his assassination. Frans Pourbus came to France in 1609.

The picture is differently conceived from the one in the Louvre, No. 2071, with which, however, it has some points in common (compare the engraving in the "Galerie du Palais Royal," Paris, 1786.)

Panel—13 *in.* by 8¾ *in.*

See Illustration

ADRIAEN KEY (about 1544).

313 Portrait of a Gentleman. A bust, with fair hair and beard

Panel—19 *in.* by 14¾ *in.*

GASPAR DE CRAEYER (1582–1669).

314 Cain and Abel. Abel is kneeling on the left, and Cain, who seizes him by the hair, is using a large bone as a weapon

Formerly ascribed to Rubens, whose name in old writing is at the back of the panel.

Signed DG

Panel—12¼ *in.* by 9⅝ *in.*

From the Collection of Lord Donegal

GASPAR DE CRAEYER (1584–1669).

315 Portrait of a Lady. A bust, turned to the right, the head being inclined to the left; both hands are clasped, holding some roses

The artist has in this picture closely followed the manner of his master, Rubens.

Canvas—26¼ *in.* by 21 *in.*

From the Collection of the Duke of Roxburghe

P. P. RUBENS (1577–1640).

316 The Three Graces. A group of three figures, smaller than life size and thinly draped; above are white and yellow draperies, and a garland of flowers is hanging from the trunks of two trees

The composition recalls the celebrated picture by Raphael, now at Chantilly, or the group of antique figures at the Opera del Duomo, at Siena, which Raphael had taken as his model.

This large picture by Rubens appears to have been painted without the assistance of pupils.

Canvas—51¼ *in.* by 39¼ *in.* ✠

P. P. RUBENS (1577–1640).

317 Portrait of the Princess de Croy. A half-length figure, seated, in dark dress, having some roses in her left hand

Canvas—43 *in.* by 37½ *in.* ✠

P. P. RUBENS (1577–1640).

318 Portrait of Mary of Medici. A bust, turned to the left; in her left hand is a branch of some plant

She was the daughter of the Grand Duke Francesco, of Tuscany, born 1573; was married to Henry IV. in 1600, and died at Cologne in 1642. She was mother of Henrietta Maria, Queen of Charles I. of England.

Canvas—34½ *in.* by 27 *in.* ✠

P. P. RUBENS (1577–1640).

319 Portrait of a Knight. A bust, turned to the left

Panel—6¼ *in.* by 5 *in.*

SIR ANTHONY VAN DYCK (1599–1641).

320 Portrait of the Princess Cantecroy. A bust, turned to the left, wearing a low dress. By marriage the Princess of Cantecroy became Duchess of Oxford

Engraved by Petrus de Jode, with the inscription—Beatrix Cosantia, Princess Cantecroyana, &c.

See 'Le Cabinet des plus beaux portraits de plusieurs Princes et Princesses par le fameux Antoine van Dyck.' La Haye, 1728.

Canvas—29 *in.* by 24¼ *in.* ✠

SIR ANTHONY VAN DYCK (1599–1641).

321 Portraits of the two Engravers, Pieter de Jode the Elder and the Younger. Two busts: the elder artist, with a grey beard, is seated on the right, and the other is standing on the left

Pieter de Jode the Elder was born at Antwerp in 1570, where he died in 1634. His son was born in 1606. Both were staying together at Paris in 1631.

Canvas—38 *in.* by 31 *in.* ✠

Engraved by Vorsterman and P. de Jode in 'Le Cabinet des plus beaux Portraits' par Van Dyck

GONZALES COQUES (1618–1684).

322 Portrait of a Lady. A bust

Copper (oval)—6 *in.* by 4½ *in.*

From the Collection of the Earl of Chichester

CHRISTOFFEL JOAN VAN DER LAMEN (1570–1652).

323 An Assemblage of Ladies and Gentlemen, round a table. A composition of seven figures

The works of this master, who is believed to have been a pupil of Frans Francken the Younger, are very scarce. He was born at Antwerp.

Panel—22¾ *in.* by 15½ *in.*

Signed—*v. L (connected)*

From the Collection of the Duke of Roxburghe

GERARD LAIRESSE (1641–1711).

324 Cupids with Flowers, in antique scenery. Four cupids are arranging garlands of flowers on the statue of a youth and on the figure of a dolphin which serves as a fountain; in the middle is an imaginary antique monument, and trees behind

Canvas—23¼ *in.* by 19 *in.*

DAVID TENIERS THE YOUNGER (1610–1694).

325 A Village Fête. Numerous figures in front of a cottage; on the right at a table is a bride wearing a crown

Canvas—50½ *in.* by 83½ *in.*

D. TENIERS THE YOUNGER.

326 Interior of a Room, with peasants. A composition of seven figures

Panel—10¼ *in.* by 15½ *in.*

Signed D. Teniers, F.

From the Markham Collection

DAVID TENIERS THE YOUNGER (1610–1694).

327 Peasants Smoking. A composition of four figures; three of them are using a tub as a table; the fourth is about to enter the room

Panel—14 *in.* by 11 *in.*

DAVID TENIERS THE YOUNGER.

328 A Young Man, playing a fiddle. Interior of a room, the musician is seated in the foreground; behind a woman is seen entering the room

Panel—11½ *in.* by 10 *in.*

Signed D. Teniers, ft.

CHARLES VAN FALENS (1683–1733).

329 The Stag Hunt. In the foreground are three huntsmen on horseback; the stag is in the middle distance, followed by dogs

Falens was a pupil of Constantine Francken; he worked chiefly in Paris.

Panel—7¾ *in.* by 9 *in.*

Signed C. V. F.

FRANS VAN DER MEULEN (ascribed to).

330 A Battle Piece. Cavaliers on horseback fighting with Turks

The picture is signed with the monogram FDM (F. H. D. M. *connected*)

Canvas—13¾ by 17¾ *in.*

PIETER SNAYERS (1593–1669).

321 Scene from the Thirty Years' War. On the road in the foreground are warriors on horseback attacking several waggons and ransacking their luggage

Panel (*transferred to canvas*)—31 *in.* by 41¾ *in.*

JAN VAN BREDA (1745).

332 A Battle Piece. In the foreground and in the middle distance are groups of horsemen fighting

Jan Frans van Breda or Bredael, was a follower of van der Meulen.

Copper—11¼ *in.* by 14½ *in.*

Signed J. BREDA, F.

PICTURES BY DUTCH MASTERS—EARLY PERIOD.

EARLY DUTCH SCHOOL.

333 Adoration of the Magi. The Virgin and two of the Magi at her side appear behind a parapet; the third is standing behind with his black attendant

A painting of the beginning of the sixteenth century, and formerly ascribed to Hubert van Eyck. Another picture by the same unknown Master is in the Rijks Museum at Amsterdam.

Panel—12 *in.* by 9¼ *in.*

From the Collection of the Earl of Chichester

C. ENGELBRECHTSEN (1468–1533).

334 Holy Family with Saints. In the centre St. Anne, the Virgin and the Infant Christ enthroned, under a canopy; on the right are the three Magi, conversing; in the foreground on the left is Mary, the wife of Cleophas, with her four children, James, the younger, Simon, Thaddaeus and Joseph; Cleophas is standing behind her; on the right is Maria Salome with her children, John the Evangelist and James the Elder, and another boy; Zebedaeus is standing behind.

Panel—24 *in.* by 21½ *in.*

HENDRIK GOLTZIUS (ascribed to) (1558–1610).

335 Christ appearing to Mary Magdalen. Christ is standing on the left; Mary Magdalen is kneeling, and the two Maries are standing behind her; in the background are St. John and St. Peter going to the tomb

Copper—10 *in.* by $7\frac{7}{8}$ *in.*

From the Collection of the Earl of Chichester

EARLY DUTCH SCHOOL.

336 Portrait of a Lady. The bust is encircled by an oval frame, which is surrounded by flowers

Copper—$8\frac{1}{4}$ *in.* by $7\frac{1}{4}$ *in.*

EARLY DUTCH SCHOOL.

337 Portrait of a Gentleman. A half-length figure, turned to the right and standing in front of a table

Inscribed above on the left—Aetat. 35, *A°* 1622

Copper—$6\frac{1}{4}$ *in.* by $4\frac{3}{4}$ *in.*

Companion picture to No. 338—*in a tortoiseshell frame*

From the Collection of Lord Donegal

EARLY DUTCH SCHOOL.

338 Portrait of a Lady. A half-length figure, turned to the left, seated in an arm-chair

Inscribed above on the right—Aetatis 31, *A°* 1622

Copper—$6\frac{1}{4}$ *in.* by $4\frac{3}{4}$ *in.*

Companion picture to No. 337—*in a tortoiseshell frame*

From the Collection of Lord Donegal

JAN VAN SCOREL (1495–1562).

339 Portrait of a Gentleman. A bust, turned to the right; he wears a fur coat and a hat; in his right hand is a pink, and the left is resting on a crane; his coat-of-arms is hanging from a tree on the right; a landscape in the distance, with a view of a town

This is one of the few works of the artist in which there is no trace of the influence of Italian art. From 1520 to 1523 he visited Italy and Jerusalem.

Panel—25¼ *in.* by 21¾ *in.* ✠

See Illustration

SIR ANTONIO MORO (1527–1577).

340 The Duchess Margaret of Parma. A half-length figure, nearly life size, in a rich costume

She was a daughter of the Emperor Charles V., who married her to Alessandro, first Duke of Tuscany (see No. 156 of the Catalogue), after whose death she became Duchess of Parma. She was born in 1521 and died in 1586.

Panel—30¾ *in.* by 25 *in.* ✠

From the Collection of Earl Cowley

SIR ANTONIO MORO (1527–1577).

341 Portrait of a Gentleman. A bust, slightly turned to the left; in his right hand a pair of gloves, and his left hand outstretched

Said to represent a son of Sir Thomas Gresham.

Panel—26⅜ *in.* by 19⅛ *in.*

SIR ANTONIO MORO.

342 Portrait of a Lady. A bust, turned to the left; auburn hair, black dress and veil; the hands are joined

Inscribed ANNO DÑI
·1553·
AETATIS SVAE
·29·

Panel—20½ *in.* by 15½ *in.*

From the Sanderstead Court Collection

SIR ANTONIO MORO (ascribed to).

343 Portrait of a Lady, the head only; she wears a white cap and a plaited ruff

Panel—12¼ *in.* by 9½ *in.*

JOACHIM WTE WAEL (1566–1626).

344 The Judgment of Paris. Paris, who is seated in the centre, is giving the apple to Venus; behind him is Mercury; Juno is on the left and Minerva on the right, seen from behind; in the foreground on the right is a river god; and in the distance the feast of the gods

Painted under the influence of Parmegiano, and of the School of Fontainebleau

Signed and dated—*Jo* (*connected*) *Wte Wael fecit Ano.* 1613

Panel—23½ *in.* by 31 *in.*

From the Collection of Lord Donegal

JOACHIM WTE WAEL (1566–1626).

345 Diana and Actæon. Diana is seated in the foreground on the left, surrounded by some nymphs; others are on the opposite side; Actæon is passing a bridge with his dogs in the middle distance

This artist belongs to the School of Utrecht (born in 1566). He spent some time at Padua. At first he followed his father's profession of painting on glass, which fact appears to explain the peculiar light tone of his colouring. He has treated the same subject in an altogether different composition now in the Imperial Gallery at Vienna (No 1408).

Signed JOACHIM WTE·WÆL FECIT

Copper—6⅛ *in.* by 8¼ *in.*

From the Collection of Prins Hendrik van Holland, whose coat-of-arms is on the frame

See Illustration

SCHOOL OF UTRECHT.

CORNELIS VAN POELENBURGH (1586–1667).

346 Diana and Actæon. In the foreground is a pool surrounded by rocks, high trees and bushes; Diana and the nymphs in the foreground are bathing; Actæon appears behind a bush

Panel—27½ *in.* by 41 *in.*

From the T. Borthwick Collection, 1837

GERARD VAN HONTHORST, SCHOOL OF (1592–1660).

347 Portrait of Maria Anna, second wife of Maximilian, first Elector of Bavaria (born 1610; died 1665.) A bust, turned to the left. She was a daughter of the Emperor Ferdinand II. The type of the Habsburg family is distinctly marked in her features

Canvas—22¼ *in.* by 17½ *in.*

Engraved by M. Küsell in 1657

From the Collection of the Duke of Roxburghe

DUTCH SCHOOL (ABOUT 1640).

348 PORTRAIT OF A GENERAL. A bust, turned to the right, with black hair and beard; wearing a brown leather doublet and ornamented breast-plate, and a white lace collar

Canvas—23¼ *in.* by 19¼ *in.* ✠

Painted in the manner of Gerard van Honthorst

From the Collection of the Duke of Roxburghe

AUSTIN TERWESTEN (1649–1711.)

349 PORTRAIT OF HIMSELF. A half-length figure, seated at a table and turned to the right; on the table are books, papers, a celestial globe and brushes

Austin Terwesten, surnamed Snip, was a Dutch painter who in 1696 founded the Royal Academy at Berlin.

Canvas—38 *in.* by 32¼ *in.* ✠

See Arnold Houbraken 'De groote Schouburgh,' 1753, *p.* 248

From the Collection of the Duke of Roxburghe

JOOST CORNELISZ DROOCH SLOOT (ABOUT 1590–1666).

350 INTERIOR OF A COTTAGE. Peasants merrymaking

This artist, who was much esteemed by his contemporaries, must not be confounded with the somewhat later Nicolas Drooch Sloot, whose pictures are more numerous, and at the same time inferior in quality.

Panel—21½ *in.* by 29¼ *in.*

Signed J. Drooch Sloot, f. 1636

JOOST CORNELISZ DROOCH SLOOT (ABOUT 1590–1666).

351 A VILLAGE NEAR A RIVER. On the left bank are a church and several small houses, and numerous figures in front of them; on the river are some boats

Panel—13 *in.* by 19 *in.* ✠

Signed C. D. 1640

See Illustration

JOOST CORNELISZ DROÓCH SLOOT (about 1590–1666).

352 The Works of Mercy. On the left is a group of cripples receiving bread from a gentleman; other groups represent the burying of the dead, comforting of the distressed, clothing the poor, &c.

Panel—24 *in.* by 42 *in.*

Signed J. C. Drooch Sloot, 1664

DANIEL VERTANGEN (1598–1657).

353 Diana and Nymphs Bathing. Diana is reclining on the left; her arrow and quiver are at her feet; some nymphs are behind her and others are in the pool on the right; in the backgrround are antique ruins and hills

Vertangen's best pictures closely resemble those of his master, Poelenburgh, to whom they are sometimes ascribed.

Panel—10¼ *in.* by 13 *in.*

Signed D. Vertangen

JAN BOTH (1610–1650).

354 An Italian Landscape. In the foreground is a waterfall; on the right hills covered with bushes; two antique temples behind; and in the distance two towns

Panel—33 *in.* by 32½ *in.*

SCHOOL OF DELFT.

MICHIEL JANSZ MIEREVELT (1568–1661).

355 Portrait of the Dutch Grand Pensioner, Joan van Olden Barnevelt. A bust, slightly turned to the right, wearing a black coat and cloak lined with fur, and a ruff

This great statesman (born 1547), played a leading part in the efforts of the Netherlands to throw off Spanish dominion. He was sent to England to offer the Dutch crown to Elizabeth, and again to conclude an alliance with James I. against Spain. He was beheaded in 1619.

Panel—26½ *in.* by 22 *in.*

Inscribed on the left—

Aetatis 70

A° 1618

From the Collection of the Duke of Roxburghe

Engraved by Audr. Vaillant (reversed)

JACOB WILLEMSZ DELFT THE ELDER (died 1611).

356 Portrait of a Lady. A bust, turned to the left

Anthenticated pictures by this artist, like the present, are exceedingly scarce.

Panel—22½ *in.* by 17¼ *in.*

Signed J. W. Delphius, fecit, and dated 1580

JACOB WILLEMSZOON DELFT (1580–1638).

357 Portrait of Madame Maria Jacob van de Woot, moeder. A bust, turned to the left: black dress and plaited ruff

Panel—19 *in.* by 15⅛ *in.*

The name is inscribed on the back of the panel

DUTCH SCHOOL (ABOUT 1620).

358 PORTRAIT OF A LADY. A whole-length figure, standing, holding a fan in her right hand

Panel—17 *in.* by 12¼ *in.*

LEONARD BRAMER (1595–1674).

359 THE SOLDIERS MEETING CHRIST IN GETHSEMANE. The most prominent figure is a soldier on the right with a torch

Panel—21¾ *in.* by 17¾ *in.*

A grisaille

Signed L. Bramer, 1643

E. VAN DER POEL (1621–1664).

360 A COTTAGE. At a well in front of it is a peasant, and on the left a woman

Panel—23 *in.* by 31½ *in.*

Signed v. Poel

From the Sanderstead Court Collection

SCHOOL OF THE HAGUE.

JAN ANTHONISZ VAN RAVESTEYN (1572–1657).

361 PORTRAIT OF MAURICE OF NASSAU, Prince of Orange, son of William I., The Silent, Stadtholder of Holland (born 1567; died 1625). A bust, turned to the right. He was one of the most skilful strategists of the age

Canvas—28 *in.* by 25 *in.*

From the Earl of Devon

GASPAR NETSCHER (1639–1684).

366 Portrait of a Boy. He is seated on a bank under a group of trees, and appears to be about ten years of age, a spaniel at his side; in the background is a cupola

The picture is said to represent Arent Fabricius, who became a celebrated lawyer.

Canvas—17½ *in.* by 13½ *in.*

GASPAR NETSCHER (1639–1684).

367 Portrait of a Girl, with a boy and a dog. The girl is seated on the right, clad in a loose greenish satin robe and a brown mantle; at her side is a spaniel; behind is the boy with a flute

Canvas—10½ *in.* by 8½ *in.*

GASPAR NETSCHER (1639–1684).

368 Portrait of King James II. when Duke of York. A half-length figure, turned to the left

Canvas—21 *in.* by 18 *in.*

From the Collection of the Duke of Roxburghe

See Illustration

GASPAR NETSCHER (1639–1684).

369 Portrait of a Lawyer. A three-quarter length figure, turned to the right, seated, in rich costume. One of the books at his side has the title placaet boeck; above is a figure of Justice in bas-relief

Canvas—15½ *in.* by 12¾ *in.*

Signed C. Netscher, Fec., 1680

Companion picture to No. 370

GASPAR NETSCHER.

370 Portrait of a Lady. A three-quarter length figure, seated and turned to the left; she wears a low orange-coloured silk dress; at her side is a large vase with flowers. No doubt the wife of the lawyer

Canvas—15½ *in.* by 12¾ *in.*
Signed C. Netsher, Fec. 1680
Companion picture to No. 369

PIETER NASON (1650–1670).

371 Portrait of a Lady. A three-quarter length figure, seated and turned to the left

Works by this artist are generally ascribed to Ravesteyn and Mierevelt, and very few exist now which, like the present picture, can be proved to be authentic works of his. He worked chiefly at the Hague. This appears to be an early work of his.

Panel—44¾ *in.* by 33½ *in.*
Signed and dated P. Nason, f. 1652

SCHOOL OF HAARLEM.

FRANS HALS (1580–1666).

372 Portrait of a Gentleman. A bust, turned to the left; dark hair, fair moustaches and tuft; the left hand is on his black coat; plain collar

Few works by the artist are so noble and unpretentious in their conception, so striking and true in their effect, and at the same time so well preserved as these two companion pictures, which it appears have heretofore remained unnoticed by writers on the Dutch School of painting.

Panel (octagonal)—26½ *in.* by 22½ *in.*
From the Sanderstead Court Collection
Companion picture to No. 373
See Illustration

FRANS HALS (1580–1666).

373 Portrait of a Lady. A bust, turned to the right; both hands are seen; in the right hand is a fan; on her dark hair is a cap of lace; her black dress is partly covered by a large white collar trimmed with lace; she wears a pearl necklace and pearl bracelets, and cuffs of lace

Panel (octagonal)—26½ *in.* by 22½ *in.* ✠

From the Sanderstead Court Collection

See note to companion picture

Companion picture to No. 372

JAN WYNANTS (1600–1679).

374 Hilly Landscape, with cattle and sheep on a winding road; evening sky

The picture appears to have been painted after the year 1665, as the figures in it are by Adriaen van de Velde.

Canvas—12¼ *in.* by 10¾ *in.* ✠

Signed J. Wynants

See Illustration

SALOMON VAN RUYSDAEL (1600–1670).

375 Houses near the Shore of a River. The group of houses on the right is surrounded by trees; on the shore is a sailing boat with the Dutch flag, and two small fishing boats; several figures abou

In the catalogue of the National Gallery it is rightly stated that his works are rarely to be met with in England.

Panel—21¾ *in.* by 15⅞ *in.*

Signed and dated—S. V. Ruysdael, 1661

From the Markham Collection

JAN MIENSE MOLENAER (1610–1668).

376 A Youth, singing and playing the guitar. A half-length figure, seated and turned to the right

Works by this Master are very rarely to be met with. *Dr. Bode*, in his essay on the School of Frans Hals (*'Studien zur Gesch. der Holl. Mal.'*), assigns to J. M. Molenaer the foremost place amongst the painters who depicted scenes of village life. He also *writes on the present picture*, and on the unique form of its signature, in the 'Jahrbuch der Königl. Preussischen Kunstsammlungen, vol. xi. p. 72, Berlin, 1890

Panel—11 *in.* by 9¼ *in.*

Signed J. M.

Painted in the manner of Frans Hals

From the Stanhope and Broydon Collection

See Illustration

JAN MIENSE MOLENAER (1610–1668).

377 Portrait of a Cavalier. A whole-length figure, in a light brown costume, with the right arm at his hip and the left arm covered by the mantle

Panel—15¾ *in.* by 10 *in.*

The picture is of about the same date as No. 376

See Illustration

JAN MIENSE MOLENAER (1610–1668).

378 Portrait of a Cavalier. A whole-length figure, turned to the right; he wears a short yellow mantle; his left hand is on his vest

Panel—15¾ *in.* by 10 *in.*

Signed *J. M. and F. (connected)*

This is a later and more finished work of the Master

J. M. MOLENAER (1610–1668).

379 A Family Group. An interior; on the left is a gentleman seated, and his wife; opposite to them are their two sons in the act of taking leave; on the right is a door through which the heads of two horses are seen

Panel—12½ *in.* by 31½ *in.*

See Illustration

J. VAN VELSEN (1631).

380 "Le Musicien Espagnol." A composition of five figures; on the right a table with plate; on the left a man smoking; in the centre two gentlemen and a lady, seated, one of them is playing the violin, the other two are singing

This is probably the only known picture by the artist, who appears to have been a pupil or follower of Dirk Hals.

The picture is mentioned by Kramm, 'De Levens en Werken,' p. 1694

It has been engraved by Aveline

Signed J. v. Velsen. 1631

Panel—15¾ *in.* by 21¾ *in.*

See Illustration

ADRIAEN VAN OSTADE (1610–1685).

381 Peasants Merrymaking, in a Dutch village. Five itinerant musicians are surrounded by a party in front of a cottage

Signed A. v. Ostade, and a date, 1641 (?)

An early work of the Master

Canvas—25¼ *in.* by 32½ *in.*

From the Markham Collection

ADRIAEN VAN OSTADE (1610–1685).

382 A Doctor, in his study. He is seated at a table, and is looking at a glass which he holds up

Panel—11½ *in.* by 9 *in.*

See Smith's Catalogue, vol. 1, *p.* 142, *No.* 126

From the Collection of Col. Rushwood

PHILIPS WOUWERMAN (1619–1668).

383 Watering Horses. In the foreground several horses are led into a river, and a few figures are bathing; on the right is a road; various buildings and a mountain in the distance

It is curious to note that in painting this picture the artist made use of a panel on which originally a figure of the Virgin had been painted, the outlines of which can still be traced.

Signed PHILS (*contracted*) W.
Panel—18½ *in. by* 24 *in.*

PHILIPS WOUWERMAN (1619–1668).

384 The Halt at the Tent. An episode of the war of thirty years. A composition of seven figures forming the foreground; in the centre are three officers, two on horseback, one dismounted; on the right is a tent

Signed with the monogram
Panel—11¼ *in.* by 16 *in.*
From the Markham Collection

PHILIPS WOUWERMAN (1619–1668).

385 The Start of the Hunting Party. In the foreground a gentleman and a lady on horseback, and two other horses saddled; four figures besides

Panel—14¾ *in.* by 19¾ *in.*
See Illustration

PHILIPS WOUWERMAN (1619–1668).

386 A Cavalier, mounting a white horse on the left; two others on horseback on the right

Panel—8¾ *in.* by 11¾ *in.*
Companion picture to No. 387

PHILIPS WOUWERMAN (1619–1668).

387 Two Cavaliers Halting. One cavalier is on a white horse on the right; the other, who is dismounted, is engaged with two dogs

Panel—8¾ *in.* by 11¾ *in.*

Companion picture to No. 386

PIETER WOUWERMAN (1623–1682).

388 A Hawking Party. A lady and two gentlemen on horseback, one of them is crossing a bridge; three other figures besides

This is an early work of Pieter, the younger brother of Philips. His most successful pictures are sometimes assigned to Philips.

Panel—15⅝ *in.* by 22 *in.*

Signed P. W.

PIETER WOUWERMAN (1623–1682).

389 At the Entrance of a Bourg. On the right are two cavaliers, one of whom is dismounted whilst his horse is being shod; on the left is a shepherd coming in with his flock, in front of buildings with high walls

Panel—12 *in.* by 15¾ *in.*

Signed PW

PIETER WOUWERMAN (1623–1682).

390 A Lady on Horseback. The horse is walking slowly in the foreground to the right; the lady is wearing a yellow gown, a dark green coat, and a large straw hat with two ostrich feathers; in the background is a country house

The treatment of the landscape is in the manner of Philips Wouwerman, but the figure in the foreground shows the merits of the artist's style independent from exterior influences.

Panel—17¼ *in.* by 14 *in.*

Signed P. W.

From the Stanhope and Broydon Collection

See Illustration

JILLIS ROMBOUTS (about 1650).

391 A Road in the Wood. This rare Master of the School of Haarlem appears to have died after the year 1663.

Panel—15 *in.* by 20½ *in.* ✠

Signed below on the right J. R. *f.*

This is a very representative example of his style

From the Earl of Devon

R. BRAKENBURG (1650–1702).

392 Interior of a Tavern. An assemblage of thirty-seven figures drinking and smoking

Painted under the influence of Jan Steen, to whom the picture was formerly ascribed.

Canvas—13¾ *in.* by 55¼ *in.*

Signed

SCHOOL OF AMSTERDAM.

CORNELIS JANSSENS VAN CEULEN (1593–1663).

393 Portrait of a Lady. A bust, turned to the left

Few pictures by the artist are so well modelled, so carefully drawn and so harmonious in colouring as the present work.

Panel—24½ *in.* by 18¼ *in.*

NICOLAES ELIAS (PICKENOY) (1590–1656).

394 Portrait of a Gentleman. A bust, turned to the right; dark hair and full beard; he wears a plaited ruff and a dark coat

Little is at present known of this artist, who was much esteemed in his lifetime. Twelve excellent pictures by him are at the Rijks Museum at Amsterdam. The great portrait painter, Barth. van der Helst, is now supposed to have been his pupil.

Panel—22¾ *in.* by 20¾ *in.* ✠

Companion picture to No. 395

NICOLAES ELIAS (PICKENOY) (1590–1656).

395 Portrait of a Lady. A bust, turned to the left; she wears a cap trimmed with lace, dark dress and a plaited ruff

Panel—22½ *in.* by 20¾ *in.*

Companion picture to No. 394

See Note to 394

See Illustration

HENDRIK DUBBELS.

396 Fishing Boats off the Coast

Canvas—24 *in.* by 18 *in.*

Seventeenth century

See Illustration

AERT VAN DER NEER (1603–1677).

397 View of a River by Moonlight. In the foreground on the left are houses along the bank of the river; a road leads across the foreground

Panel—22 *in.* by 41 *in.*

Signed with the monogram A V N (*connected*)

From the Markham Collection

AERT VAN DER NEER (1603–1677).

398 A Woody Landscape, with some figures in the foreground

The picture, although somewhat different in style from the well-known manner of the artist, *has the signature A. v. Neer.* It is supposed to belong to his early period.

Panel—13 *in.* by 21¼ *in.*

J. W. DUYSTER (1600–1635).

399 An Interior, with six figures. On the right is a cavalier seated on a tub; in the foreground are two men working at saddles; behind is a woman looking on, and another woman about to make a payment to a man

34. 12

Houbraken mentions this painter among the painters of assemblages. Dr. Bode places him among the followers of Franz Hals.
See 'Studien zur Gesch. d. Holl. Mal.,' p. 161.

Canvas—18¼ *in.* by 14¾ *in.*

Signed on the right—J. W. Duyster

From the Collection of the Earl of Devon

REMBRANDT HARMENSZ VAN RYN (1606–1669)

400 Portrait of a Professor. Three-quarter length figure, seated at a table, turned to the right; one of the books in front of him has the title 'Institution . . . Calvin'

44 2

Canvas—40½ *in.* by 41 *in.*

Signed and dated—Rembrandt f. 1644

From the Markham Collection

Collection of Cardinal Fesch, 1845

Collection of Mr. E. Pereire, 1864

See Smith Catalogue VII., No. 349, *where it is said to represent Justus Lipsius*

Engraved by Flameng in the 'Gazette des Beaux Arts,' Tome XVI. 1864, *and described by W. Burger on pp.* 297 *to* 299 *as an undoubtedly genuine work of the Master*

Companion picture to No. 402

REMBRANDT HARMENSZ VAN RYN (1606–1669).

401 Portrait of the Painter Nicholas Berghem. A bust, turned to the right, wearing a large slouch hat; on his dark coat is a plain white pendent collar. Berghem was born in 1620

This is a replica of a famous picture at Grosvenor House, which is dated 1646.

Canvas—30 *in.* by 25 *in.*

A picture corresponding with it is mentioned by Smith, 'Catalogue Raissonné,' VII. 282

It has been engraved in mezzotint by B. Richards

Signed Rembrandt f., and dated 16... (?)

REMBRANDT HARMENSZ VAN RYN (1606–1669)

402 Portrait of a Lady. A three-quarter length figure, seated; in her right hand is a handkerchief; a plaited ruff round her neck

Canvas—43½ *in.* by 37½ *in.*

Companion picture to No. 400

Mentioned by W. Burger in the 'Gazette des Beaux Arts,' Tome XVI., 1864, *p.* 299

REMBRANDT HARMENSZ VAN RYN (1606–1669).

403 The Jewish Rabbi. A half-length figure, seated and turned to to the left; both hands on a stick in front of him

Canvas—39 *in.* by 31½ *in.*

A similar picture is in the Hermitage Gallery

This replica seems to have suffered somewhat by cleaning

From the Markham Collection

REMBRANDT, SCHOOL OF.

404 Portrait of a Gentleman. A bust, turned to the right, having mustaches and a tuft of beard of a fair hue; his plain white pendent collar is trimmed with delicately painted lace

Painted in Rembrandt's manner of about 1635; evidently the work of one of his best pupils.

Panel (oval)—28 *in.* by 22 *in.*
Companion picture to No. 405
From the Marquess of Hastings' Collection

REMBRANDT, SCHOOL OF.

405 Portrait of a Lady. A bust, turned to the left; on her dark hair she wears a cap of lace, and round the neck a plaited ruff

Panel (oval)—28 *in.* by 22 *in.*
See note to No. 404
Companion picture to No. 404
From the Marquess of Hastings' Collection

GOVERT FLINCK (1615–1660).

406 Portrait of a Girl. A bust, turned to the right, the right arm resting on a parapet

Canvas—30 *in.* by 25 *in.*
Signed G. Flinck, f. 1653
From the Markham Collection
See Illustration

FERDINAND BOL (1611–1680).

407 Portrait of a Young Man. A bust, facing the spectator

Panel—19⅜ *in.* by 15 *in.*

Signed F. Bol

An early work, painted in the manner of Rembrandt

FERDINAND BOL (1611–1680).

408 Portrait of a Lady, turned to the left, A bust

Canvas—26 *in.* by 21½ *in.*

From the Collection of the Duke of Roxburghe

GERBRAND VAN DEN EECKHOUT (1621–1674).

409 Portrait of a Man. A bust; he wears a cloak lined with fur, and a high turban

Canvas—35 *in.* by 27 *in.*

JOHANNES LINGELBACH (1623–1674).

410 View of a Seaport on the Riviera, probably Genoa. In the foreground is a number of packages; some figures are seated, others are engaged in lifting up the packages; on the right is a Turk on horseback carrying an umbrella; near the harbour is a statue of Neptune; high rocks and mountains in the distance; evening sky

Lingelbach stayed in Italy from 1644 to 1650, after which date he settled at Amsterdam.

Canvas—23½ *in.* by 31 *in.*

Signed I. LINGEL BACH·1669

JOHANNES LINGELBACH (1623–1674).

411 The Encampment. In front of a tent on the left is seated a general, reading a report; an officer is standing in front of him; numerous figures about

The influence of Wouverman on the artist is much more perceptible in this picture of his than is generally the case.

Canvas—32¼ *in.* by 45 *in.*

Signed J. Lingelbach, *and dated* 1667

From the Collection of the Marquess of Hastings

PAULUS POTTER (1625–1654).

412 The Dairy Maid Washing Her Milk-Pail. A pond extends along the foreground; on the right is a woman wearing a red skirt stooping to wash a milk-pail; behind her are three cows, a group of trees, a herdsman and a dog; on the left is an extensive view

This is a repetition of a picture now in the collection of Mr. J. P. Six, at Amsterdam, dated 1647.

Panel—17 *in.* by 15 *in.*

Signed Paulus Potter

f. 1652

From the Collection of the Earl of Pembroke

Engraved in Blanc's 'Histoire de la Peinture'

See Illustration

PAULUS POTTER (ascribed to).

413 Two Cows and Four Sheep on a Meadow. On the right a willow tree and a barn, with the inscription, Paulus Potter, 1653

Panel—11½ *in.* by 9 *in.*

KAREL DU JARDIN (1622–1678).

414 A White Arabian Horse. The horse is led by a servant in the foreground; in the background are several other figures, some on horseback; the scene seems to represent a riding school at Rome; dark clouds

Canvas—23¾ *in.* by 29 *in.*

Signed K·DV·JARDIN·IN·ROMA, *and dated* 1678

The artist died in November of the same year at Venice, aged fifty-six.

JACOB VAN DER DOES (1623–1673).

415 A Landscape. In the foreground are two figures, cattle and sheep; on the right is an antique building; mountains in the distance

Canvas—36 *in.* by 47½ *in.*

Painted in imitation of Du Jardin

From the Sanderstead Court Collection

JAN HACKAERT (1629–1699) and ADRIAEN VAN DE VELDE (1635–1672).

416 A Mountainous Landscape. High trees on the right; on the left, in the middle distance, a lake surrounded by high mountains; in the foreground are some cattle and sheep, and a shepherd seen from behind. These prominent figures are by the hand of Adriaen Van de Velde

In this picture the artist appears to have aimed at an effect such as Claude produced in representing atmospheric effects, and it must be owned that he has succeeded in the attempt so far that this work of his stands out from most of his other less satisfactory productions.

Canvas—26 *in.* by 31½ *in.*

NICOLAS MAES (1632–1693).

417 Portrait of a Lady. A bust, turned to the left. In the manner of the late works of the artist

Panel—19¼ *in.* by 16 *in.*

From the Stanhope and Broydon Collection

WILLEM VAN DE VELDE (1633–1707).

418 Shipping in a Calm. On the left is a Dutch frigate, two boats in the foreground, and other vessels in the distance; the shore becomes visible in the distance, and in the foreground on the right; the scenery represents probably the mouth of a Dutch river

Canvas—20½ *in.* by 26 *in.*

From the Markham Collection

FR. MOUCHERON (1663–1686).

419 A Landscape. In the foreground are several figures crossing a bridge

Canvas—39½ *in.* by 53½ *in.*

The figures are by Lingelbach

A. VAN DER VELDE (1635–1672).

420 A Landsoape, with two figures, two cows and sheep in the foreground; a cottage in the middle distance on the left

Panel—11 *in.* by 15¾ *in.* ✠

MEINDERT HOBBEMA (1638–1709).

421 A Landsoape. In the foreground a pool, which is crossed by a bridge with figures on it; high trees on the right; in the middle distance is a cottage

Signed (on the trunk of a fallen tree) M. Hobbema

Canvas—20¾ *in.* by 30¼ *in.* ✠

From the Stanhope and Broydon Collection

See Illustration

MEINDERT HOBBEMA (1638–1709).

422 Landscape with a Watermill. High trees on the right; the watermill is on the left, several figures near it

Panel—36 *in.* by 51½ *in.*

See Illustration

SCHOOL OF LEYDEN.

GERARD DOU (1613–1675).

423 Portrait of a Lady, supposed to be the artist's mother. A bust, with both hands in front

Signed G. Dov, 1639

Panel—7¾ *in.* by 6¼ *in.*

GERARD DOU (1613–1675).

424 Portrait of a Young Dutchman. A bust, turned to the right; in his right hand is a book

Signed G. Dov

Panel—7¼ *in.* by 5¼ *in.*

GERARD DOU (ascribed to).

425 Portrait of a Lady. A bust, turned to the left, standing behind a parapet

Panel—6¾ *in.* by 5¼ *in.*

HERMAN VAN DER MYN (1684–1741).

426 The Violin Player. A man at a window; in the background are two men, one grinding colours, and behind him is a picture on an easel; the violin player is probably the portrait of Gerard Dou

Panel—12¼ *in.* by 10 *in.*

From the Collection of the Duke of Roxburghe

The bas-relief on the parapet is the same as in the picture by Van Tol, No. 432

JAN STEEN (1626–1679).

427 Two Women with a Priest, at the window of a room. The most prominent figure is a young Dutch woman, who is seated on a bench and leaning against the open window; through an open door another room is seen with two figures in it

Signed below on the left—J. Steen

Mentioned in Smith's Catalogue Supplement, p. 508, *No.* 91, *where the subject of the picture is mis-named "The Courtesan and Jesuit"*

Panel—14¾ *in.* by 12⅛ *in.*

JAN STEEN (1626–1679).

428 Merrymaking. A scene in a village street; in the centre is a man playing a fiddle

Signed Steen

Canvas—33¾ *in.* by 28¼ *in.*

GABRIEL METSU (1630–1667).

429 A Sportsman presenting some Game to a Lady

This is the repetition of a similar picture in the Uffizi Gallery at Florence.

Panel—22⅞ *in.* by 16¾ *in.*

FRANS VAN MIERIS (1635–1681.)

430 Portrait of a Lady. A bust. She wears a low pink dress, and is standing behind a parapet on which is a carpet; a green curtain in the background

Panel—8 *in.* by 6½ *in.*

Companion picture to No. 431

FRANS VAN MIERIS (1635–1681).

431 Portrait of a Gentleman. A bust, turned to the right. He wears a plaited ruff and a fur cloak over a red coat, and is standing behind a parapet on which is a carpet

Panel—8 *in.* by 6½ *in.*

Companion picture to No. 430

DOMINICUS VAN TOL (about 1635–1676).

432 A Violin Player, standing at a window sill; the artist's name is on the book of music in front of him; in the background is a picture standing on an easel, and representing a waterfall

Van Tol was the nephew and scholar of Gerard Dou. In the present picture he has very successfully imitated a celebrated picture of his master's which is now in the Dresden Gallery.

Signed Fecit Dominicus v. Tol

Panel—16 *in.* by 11½ *in.*

See Illustration

PIETER C. VAN SLINGELANDT (1640–1691).

433 Portrait of a Lady. A bust, with both hands clasped in front

Panel—6½ *in.* by 4½ *in.*

PIETER C. VAN SLINGELANDT (1640–1691).

434 A Woman selling Fish. A well dressed lady appears at a window holding up a herring; the tub containing fish at her side is decked by a bunch of flowers

Panel—15½ *in.* by 12 *in.*

WILLEM VAN MIERIS (1662–1747).

435 The Lady with the Bird-Cage. On the left is an open bird-cage on a marble pedestal; at its side is a young lady expressing surprise over the bird's escape; an old woman on the left; in the background an antique building in ruins

Willem van Mieris painted this picture when forty-two years of age. Few works of his are so harmonious in colouring and deep in tone as this is.

Panel—9½ *in.* by 8 *in.*

Signed W. van Mieris, ft. A° 1704

From the Collection of the Duke of Roxburghe

WILLEM VAN MIERIS (1662–1747).

436 An Officer at a Window. A bust, turned to the right, holding a glass of wine and a pipe. A paper with tobacco is on the window sill

Panel—7⅞ *in.* by 6 *in.*

Signed and dated—*W. van Mieris Fe. A°* 1701

See Smith's Catalogue, Vol. I. p. 102, *No.* 59

See Illustration

SCHOOLS OF MIDDLEBURG, DORDRECHT, AND ROTTERDAM.

JACOB GERRITSZ CUYP (1578–1649).

437 Portrait of a Boy, said to be Aelbert Cuyp, the painter's son. A whole-length figure, standing in front of a group of trees

Panel—21½ *in.* by 14⅝ *in.*

AELBERT CUYP (1620–1691).

438 Cows in a Landscape. In the foreground are three cows; small figures in the background

Panel—27¾ *in.* by 37¾ *in.*

Signed and dated—*A. Cuyp*—*Anno* 1650

GODFRIED SCHALCKEN (1643–1706).

439 Portrait of a Lady. A bust

Copper (*oval*)—6½ *in.* by 5 *in.*

GODFRIED SCHALCKEN (1643–1706).

440 Portrait of a Polish Nobleman. A bust, turned to the right

Panel—7¾ *in.* by 6½ *in.*

AERT DE GELDER (1645–1727).

441 A Lady making Music. Interior of a room, with two figures; a lady, seated, playing the guitar and singing; an elderly lady, who is standing behind, is accompanying her song

Panel—25½ *in.* by 19½ *in.* ✠

Inscribed R. 1661

ADRIAEN VAN DER WERFF (1659–1722).

142 Adam and Eve in Paradise. In the foreground is an ape, a rabbit and a dog

Copper—11¾ *in.* by 7¾ *in.*

SCHOOL OF KAMPEN, AND VARIOUS.

HENDRIK AVERCAMP (1585–1663).

443 A Winter Scene. On the left is the bank of a frozen canal; on the ice are three tents with the Dutch flag, and numerous figures

The picture has at one time been ascribed to Isack van Ostade, whose name appears below on the left. Avercamp is the representative of an earlier style of depicting sceneries which illustrate the customs and manners of the Dutch people.

Panel—16 *in.* by 23½ *in.* ✠

Avercamp's signature is on the tent (*A. and H. connected*)

See Illustration

JOHAN VAN ROSSUM (1671).

444 Portrait of a Young Dutch Gentleman, clad in armour. The bust is about life size; wearing a long fair wig

In the 'Catalogue des Peintures du Musée de l'État à Amsterdam,' by Dr. A. Bredius, there is the following reference to the above-described picture. "J. van Rossum, peintre de portraits hollandais peu connu, qui demeurait en 1669 à Vianen. On ne connait qu'un portrait de ce maître hollandais au Musée Impérial de Vienne, signé J. v. Rossum, 1665, et *un beau trait d'homme de* 1671, *chez M. Doetsch à Londres.*"

Canvas—31½ *in.* by 25½ *in.*
Signed and dated—*J. v. Rossum, f.* 1671
From the Collection of Earl Cowley
See Illustration

JAN OLIS (1610–1665).

445 A Family Group of Five Figures. A gentleman and a lady seated on the trunk of a tree, surrounded by two girls and a boy; on the right a dog; a country seat in the distance

About the works of this very scarce Master, who was born in 1610 and who worked at Dort, *see* Dr. Bode, 'Studien zur Gesch. der Holl Mal.,' p. 330.

Panel—14 *in.* by 17½ *in.*
Signed on the trunk, J. Olis, and dated 1640
See Illustration

LOUIS DE MONI (1698–1771).

446 A Fish Seller. Half-length figure of a young man standing behind a window; several fish are piled up in front of him

Other pictures by this rare Master (born 1698; died 1771) are to be found in the Louvre, in the Hermitage, and in some Dutch collections. He was a pupil of F. van Kessel.

Panel—13 *in.* by 10½ *in.*

PHILIP VAN DYCK (1680–1752).

447 Portrait of a Young Man. A bust, turned to the right

Canvas—17 *in.* by 14½ *in.*

JAN DUBBELS (worked end of 17th and 18th centuries).

448 A Frozen River, with people skating. The high bank on the left is occupied by a fortified gate; gentlemen and children are skating on the ice; on the tree in the foreground are several robins

Formerly ascribed to Isack van Ostade. A signed picture by Jan Dubbels, also a winter scene, is in the Prado Gallery at Madrid. No. 1313 a. K.

Panel—19½ *in.* by 25¼ *in.* ✠

See Illustration

FINIS.

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